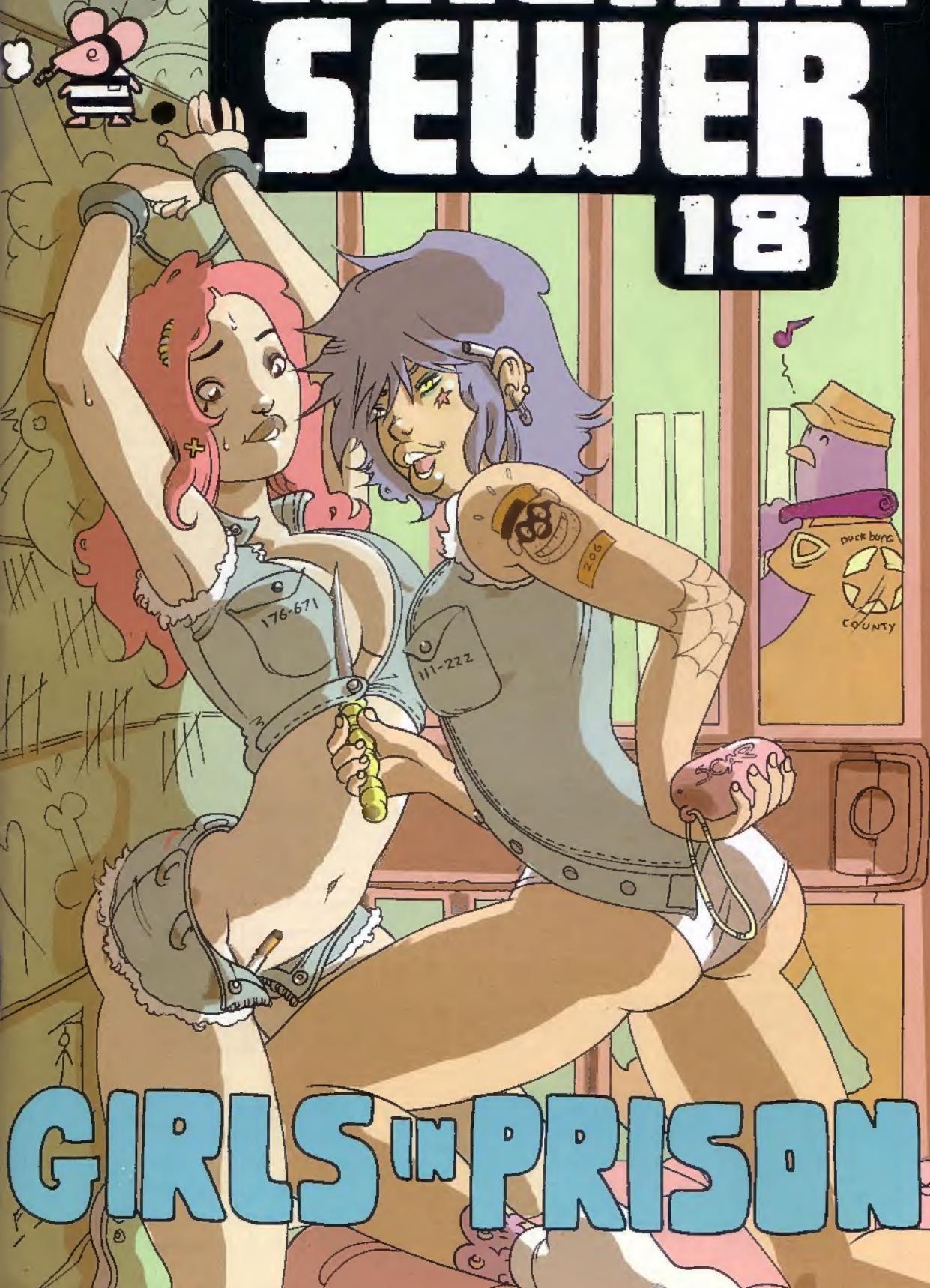


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CINEMA SEWER

18



GIRLS IN PRISON

WELCOME TO THE

WOMEN IN PRISON

ISSUE OF C.S.!! (#18)

FEBRUARY - 2006 -

SWINE -- YOU DARE?!

YEAH. DATS RIGHT. YOU DONE STEPPED IN IT NOW, MUTHAFUCKAH! I'VE BEEN RESEARCHING SOME OF THE ARTICLES IN THIS ISSUE FOR OVER A YEAR, SO I'M READY TO COME CORRECT! I SUGGEST THAT YOU SIT DOWN N' GET READY TO HAVE THE INNOCENT FEMININE PART OF YOUR SOUL TAKEN AWAY, LOCKED IN A FOUL DARK CELL AND MISTREADED FOR THE NEXT 44 PAGES!

FOR THOSE OF YOU WHO SWEAT THE SMALL STUFF, THE REASON I OMITTED ILSA AND OTHER \$5 FLAVOURED CHICKS-N-CHAINS FEATURES IS NOT BECAUSE I FIND THEM IN POOR TASTE, BUT BECAUSE I'M SAVING THEM FOR A SPECIAL NAZI-SLOITATION ARTICLE I'VE GOT PLANNED FOR A FORTH-COMING ISSUE. SO BESIDES FOR THIS OLD MENS MAGAZINE ILLUSTRATION ON THIS HERE PAGE, THAT STUFF HAS BEEN TOSSED IN FAVOUR OF EVERY OTHER KIND OF W.I.P FILM -- AS WELL AS GIRLS REFORM SCHOOL MOVIES, AS THEY ALSO FALL INTO THE USUAL W.I.P. CLICHES AND PLOT POINTS. ENJOY! -RB

MY MOST SINCERE THANK YOU'S TO ALL THE CONTRIBUTORS THIS ISSUE: JOSEPH BERGIN THE 3RD, SINISTER SAM, RYAN PEQUIN, JOSH PASNAK, G.B., RYAN BUREVKO, CHRIS ENG, PHIL B, PRISCILLA EGUIS, TED DAVE LES MCCLANE, N' KAZ STRZEPEK. THANKS, GANG!

PUMP YOURSELF FULL OF SLEAZE!!!

HA HA HA HA HA HA HA HA HA HA HA HA HA HA!

RABUN BOOGEE WUKS U!

DO YOU LOVE HIM? HE NEEDS TO HEAR IT, YOU SLY LITTLE MONKEYS! EMAIL TO: MINDSEYE100@HOTMAIL.COM OR LEAVE A SARCASTIC COMMENT ON HIS LIVE JOURNAL! SEARCH UNDER USER NAME: BOUGIEMAN. SNAIL MAIL TO: #320-440 E. 5TH AVE. VANCOUVER. B.C. V5T-1N5-CANADA.

HONK





"PUBLIC ENEMIES IN SKIRTS!"

The early years of the Chicks-in-Chains movie

IF ONE WANTED TO SEARCH OUT A SHITLOAD OF FILMIC IMAGERY OF SEXUALLY ACTIVE, SERIOUSLY DANGEROUS, AND SOCIALLY DEVIANT FEMALES, THEN THE WOMEN IN PRISON GENRE WOULD BE THE PLACE TO LOOK. ALTHOUGH A PSYCHOLOGIST COULD ANALYSE THE SHIT OUT OF THESE MOVIES ANY NUMBER OF WAYS (BONDAGE FETISHES, MISOGYNY, LATENT HOMOSEXUALITY, RAPE FANTASIES, ETC) THE FUNDAMENTAL CINEMATIC APPEAL IS SIMPLE: A BUNCH OF NO-NONSENSE, SHIT-KICKING WOMEN WHO GET NAKED FREQUENTLY UNDER BLEAK CONDITIONS.

THE FEMALE PRISON MOVIE WAS FIRST CONCERNED AS FAR BACK AS THE LATE 1920'S IN THE FORM OF SOMEWHAT DOUR MORALITY TALES THAT SEEM VERY TIMID AND TAME BY TODAY'S STANDARDS. DEMURE FILMS LIKE **THE GODLESS GIRL** (1929), **LADIES OF THE BIG HOUSE** (1931), **LADIES THEY TALK ABOUT** (1933), AND **CONDEMNED WOMEN** (1938), LIKE FILMDOMS EARLY GANGSTER FILMS, THE FIRST WAVE OF CLASSIC W.I.P. CINEMA WAS SIMPLY THERE TO BEAT AUDIENCES OVER THE HEAD WITH THE GOODY-GOODY MESSAGE: "CRIME DOES NOT PAY!"

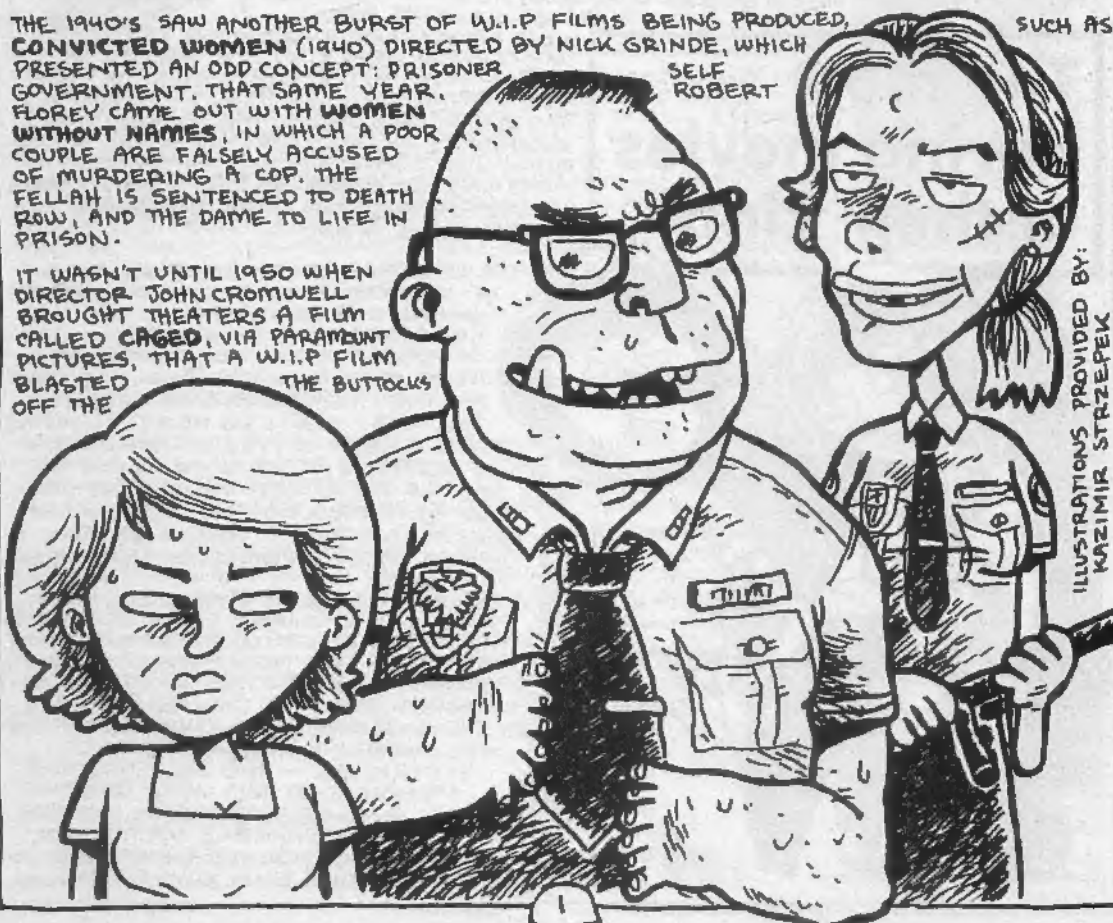
THE LATTER PART OF THIS DECADE SAW A FILM, **WOMEN IN PRISON** (1938), DIRECTED BY LAMBERT HILLIER, ABOUT A FEMALE PRISON WARDEN (MARTHA WILSON) WHOSE DAUGHTER ANN WAS AN INMATE IN THE VERY SAME PRISON HAVING BEEN FRAMED FOR MANSLAUGHTER. THAT SAME YEAR, WILLIAM MCGANN DIRECTED **GIRLS ON PROBATION**, WHICH WAS A PRETTY SHITTY FEMALE PRISON DRAMA, BUT WAS NOTABLE SINCE IT STARRED A YOUNG SUSAN HAYWARD AND RONALD REAGAN.

THE LATE 1930'S BOASTED PRISON FILMS SUCH AS **MARKED GIRLS** (1938) WHICH WAS A DECENT ATTEMPT AT BRINGING FRANCIS CARCO'S NOVEL "PRISONS DE FEMMES" TO FILM. IN IT, AN ORPHAN GIRL IS DROPPED ON HER ASS IN JAIL WHERE SHE SOMEHOW MANAGES TO MARRY A WEALTHY BUSINESSMAN VIA HER "UNDERWORLD CONNECTIONS". ONLY IN THE MOVIES LADIES, ONLY IN THE MOVIES.

THE 1940'S SAW ANOTHER BURST OF W.I.P. FILMS BEING PRODUCED, **CONVICTED WOMEN** (1940) DIRECTED BY NICK GRINDE, WHICH PRESENTED AN ODD CONCEPT: PRISONER GOVERNMENT. THAT SAME YEAR, FLOREY CAME OUT WITH **WOMEN WITHOUT NAMES**, IN WHICH A POOR COUPLE ARE FALSELY ACCUSED OF MURDERING A COP. THE FELLAH IS SENTENCED TO DEATH ROW, AND THE DAME TO LIFE IN PRISON.

IT WASN'T UNTIL 1950 WHEN DIRECTOR JOHN CROMWELL BROUGHT THEATERS A FILM CALLED **CAGED**, VIA PARAMOUNT PICTURES, THAT A W.I.P. FILM BLASTED OFF THE

Startling!
BEYOND BELIEF!
Shocking!
YOU MAY FAINT...



ILLUSTRATIONS PROVIDED BY:
KAZIMIR STRZEPEK

FORLORN MELODRAMA AND WASN'T AFRAID TO INDULGE A LITTLE IN EROTICALLY CHARGED SCENARIOS, A DARK VIEW OF SOCIAL HOPELESSNESS, AND THE TRADEMARK EXPLOITATION THEMES THAT FANS OF THE GENRE HAVE COME TO KNOW AND ADORE. HELL, THIS OUTSTANDING SHIT EVEN GOT NOMINATED FOR SOME OSCARS.

LET'S TAKE A BREAK FROM OUR HISTORY LESSON FOR A MINUTE AND EXAMINE THE TRADEMARKS THAT WOULD COME TO CHARACTERISE EVERYTHING ABOUT THIS PSYCHOTRONIC CINEMA SUB GENRE, TRADEMARKS THAT WERE EXPERTLY COMPILED BY WRITER JOE MORTON IN "INCREDIBLY STRANGE FILMS" (RESEARCH BOOKS, 1986): "BY THE END OF THE '60S THE ARCHETYPAL ROLES OF THE W.I.P. FILMS HAD BEEN ESTABLISHED, I.E. THE QUEEN BEE: DOMINANT FEMALE PRISONER THAT LORDS IT OVER THE OTHERS. THE NEW FISH: USUALLY THE LEAD ACTRESS, IN JAIL FOR THE FIRST TIME. THE SADISTIC WARDEN: MORE OFTEN THAN NOT THE ONE WHO PROVES TO BE THE ROOT OF ALL EVIL AND UNREST IN THE PRISON. THE HOOKER WITH THE HEART OF GOLD: A STREET SMART DAME WHO KNOWS THE ROPES AND BEFRIENDS THE NEW FISH FOR BETTER OR WORSE. THE DYKE GUARD: SOMETIMES NAMED "RUBY": NO FILM WOULD BE COMPLETE WITHOUT ONE."

IN **CAGED**, THE NEW FISH IS PLAYED BY ELEANOR PARKER, AND SHE ARRIVES INNOCENT AND LEAVES THE CRUDE PRISON AT THE END OF THE FILM AS A SICK, HARDENED CRIMINAL. HOLLYWOOD HAD NEVER SEEN ANYTHING OF THE SORT, NOR HAD THEY SEEN THE POSITION OF POWER (THE HEAD MATRON PLAYED BY HOPE EMERSON) AS A

SADO-LESBIAN MAE WEST PARODY WHO RULES OVER THE IMPRISONED LADIES WITH A SEXUAL GRIP OF IRON -- SHAVING ONE GIRL'S HEAD TO PROVE HER DOMINATION OVER HER. SO POWERFUL AND MEMORABLE WERE THE IMAGES AND SEQUENCES IN THIS FILM, THE GENRE WOULD AGAIN VISIT THEM TIME AND TIME AGAIN IN FILMS LIKE **SO YOUNG**, **SO BAD** (1950), **HOUSE OF WOMEN** (1962) AND LATER IN **REFORM SCHOOL GIRLS** (1986).

The most daring movies of their kind!

THE LESBIAN SUBTEXT WAS EVEN MORE IN-YOUR-FACE IN 1955'S NOIR-STYLE **WOMEN'S PRISON** STARRING IDA LUMPINO AS THE FUCKED UP WARDEN "AMELIA VAN ZANT", WHO IS SO MONSTROUSLY EVIL, YOU CAN'T HELP BUT CHEER HER ON JUST TO SEE WHAT SHE'LL DO NEXT. (LUMPINO BEATS AUDREY TOTTER'S CHARACTER TO DEATH, YO!) THE SAME COULD BE SAID FOR AN ALLIED ARTISTS COPYCAT FILM **BETRAYED WOMEN** (1955) WHICH SHOWCASED A BRUTAL PRISON GUARD NAMED 'DARCY' - PLAYED BY SARAH HADEN.

THE NEXT CRUCIAL HISTORICAL FOOT-NOTE IN THE GENRE'S EARLY YEARS WAS THE SUDDEN INFUX OF B-FEATURES TO CASH IN ON THE YOUTH MARKET WHICH WERE LINED UP OUTSIDE DRIVE-INS IN HOARDS. THIS SAW THE MELDING OF THE JUVENILE DELINQUENT FILM AND THE WOMEN IN PRISON CINEMATIC EXPERIENCE -- AND THE STAR THAT SPEARHEADED THIS MOVE WAS THE B's ANSWER TO MARILYN MONROE, THE INCOMPARABLE MAMIE VAN DOREN. DESCRIBED BY WARNER BROS AS "THE GIRL BUILT LIKE A PLATINUM



POWERHOUSE" IT WAS MAMIE'S TWO W.I.P. FILMS OF 1957 **UNTAMED YOUTH** AND **GIRLS TOWN** (MADE THRU MGM) THAT VAN DOREN SOLIDIFIED HER STATUS AS THE QUEEN OF THE B's.

1957 ALSO SAW CUTE GLORIA CASTILLO STAR IN A W.I.P. J.D. FILM CALLED **REFORM SCHOOL GIRL**, WHICH WAS REMADE IN 1994 FOR TV STARRING MATT "FRIENDS" LEBLANC. THE OPENING 20 MIN. OF THE ORIGINAL VERSION ARE SO GLORIOUSLY SLIMEY AND OUT-OF-CONTROL, THE REST OF THE FILM CAN ONLY SUFFER IN COMPARISON. GLORIA'S BOYFRIEND STEALS A CAR, RUNS OVER SOME POOR BASTARD, AND FRAMES HIS INNOCENT YOUNG GIRLFRIEND FOR THE CRIME! GLORIA, ANTISEXUAL, HOSTILE LITTLE BITCH, AND THE WORLD WEEPS. NEXT!



THE REST OF THE DECADE AND THE BETTER PART OF THE '60S SAW MUCH LESS IN THE WAY OF W.I.P. FILMS, WITH A FEW EXCEPTIONS HERE AND THERE SUCH AS BARRY MAHON'S **VIOLENT WOMEN** (1960), A.I.P.'S **WHY MUST I DIE?** (1960) AND THE 1962 US FILM **HOUSE OF WOMEN**, WHICH MARKED A FURTHER SHIFT TOWARDS THE GREAT SCENE-CHEWING CAMPY "BABES BEHIND BARS" VISION OF THE WOMEN'S PRISON GENRE. IN THE UK, FILMS SUCH AS **SO EVIL SO YOUNG** (1961) WITH JILL IRELAND, AND THE NAUGHTY **SCHOOL FOR UNCLAIMED GIRLS** (1969) -- WHICH HAD SOME SURPRISING BRIEF FULL FRONTAL NUDITY -- ALSO CONTINUED THIS TREND.

Plus

BUT DESPITE THE FACT THAT FEW FILMS WERE BEING MADE, THE

NO ESCAPE.. FROM THE VIOLENCE OF THEIR OWN DEPRIVED SEX



JENNIFER STATLER
JO ANN KELLY

Pamela Perry • Elmer Blair

**VIOLENT
WOMEN**

W.I.P. RAFT WOULDN'T SINK WHILE CAST ADRIPT IN THE '60S LIKE IT SHOULD HAVE. IN MY OPINION IT'S BECAUSE THEY WERE HEROICALLY RESCUED FROM THE CINEMA AND TAKEN ASHORE BY THE "MENS ADVENTURE" PULP MAGAZINES SO POPULAR AT THE TIME. READERS GASPED AT THE SIGHT OF NAZIS AND PRISON WARDENS TORTMENTING HORRIFIED CHAINED FEMALES, AS THIS WAS IMAGERY PREVIOUSLY UNSEEN IN ANY FORM OF MEDIA. THE MOTIF BECAME A PERENNIAL FAVOURITE SUBJECT FOR THE LURID, SUB-PORNOGRAPHIC COVERS OF SENSATIONALISTIC "TRUE ADVENTURE" MAGAZINES SUCH AS **ARGOSY**, **MAN'S STORY**, **DARING**, AND **MEN TODAY**.

WHEN VIEWED IN THIS CONTEXT, IT'S EASY TO RECOGNIZE THE W.I.P. FILM GENRE AS A MORE EXPLICIT VERSION OF THE SAME DAMSELS-IN-DISTRESS SEXUAL FANTASY, BUT IRONICALLY, IT WAS LIBERAL SEXUALITY OF THE TIME THAT WASHED IT ALL AWAY.

IN 1968, THE BOTTOM FELL OUT OF THE MEN'S ADVENTURE MAG BUSINESS WHEN A SERIES OF COURT CASES MADE MORE GRAPHIC, PHOTO-BASED PORNOGRAPHY EASIER TO DISTRIBUTE. OVERNIGHT THE BRILLIANT PAINTED COVERS AND TEXT STORIES COVERING A MYRIAD OF CONTEMPTIBLE STORYLINES WERE TRANSFORMED INTO THE GIRLIE MAGAZINES WE KNOW TODAY, REPLETE WITH BARED NIPPLES AND ROUND NAKED ASSES. PUBIC HAIR, AND SPREAD ASS AND BEAVER SHOTS WOULD FOLLOW BEFORE TOOLONG.

TO THE UNTRAINED EYE, IT WOULD SEEM THAT THE MEN'S ADVENTURE MAGAZINE CROAKED RIGHT THEN, BUT IS IT ANY COINCIDENCE THAT 1969 WAS THE BIRTH OF THE MODERN WOMEN IN PRISON FILM? THE CONTENT OF THE MEN'S ADVENTURE MAGAZINES HAD SIMPLY CHANGED VENUES, AND THE FILM THAT STARTED THE THIRD (AND SO FAR, FINAL) WAVE OF W.I.P. CINEMA?

JESS FRANCO'S **99 WOMEN**.

PERHAPS THE MOST INTERESTING THING ABOUT THIS SEMINAL GENRE EFFORT IS THAT (DESPITE THE TITLE) ONLY 3 FEMALE

Meet
Nicki



...star pupil in

**"SCHOOL
FOR
UNCLAIMED
GIRLS"**

...it's a perfumed zoo
for teenage she-cats!
One step up
from the gutter
and one kiss away
from jail!



starring
Renee Asherson • Dennis Waterman
Patrick Mower • in Eastmancolor
and introducing Madeline Hinde as Nicki

Women behind bars without
men-What they do to satisfy
their innermost female desires!
NOW YOU CAN SEE IT FOR
THE FIRST TIME! AS IT REALLY IS!
IN ALL ITS RAW REALISM!

"99 WOMEN"

DOE TO THE
SUBJECT MATTER
OF THIS FILM
ONLY THE VERY
MATURE WILL
BE ADMITTED

RESTRICTIONS
WILL BE
RIGIDLY
ENFORCED!

X RATING

99 WOMEN

SCHELL, MCCAMBRIDGE, PALUZZI, LOM



THOUGH, IS THAT THIS WAS THE
VERY FIRST OF THE WIP GENRE TO
CATER TO GRINDHOUSE CROWDS,
AND IT INSPIRED THE ONSLAUGHT
OF SIMILAR FEMME JAILBIRD
CELLULOID THAT CAME OUT OF THE
U.S., EUROPE, SOUTH AMERICA, AND
ASIA OVER THE NEXT 20 YEARS
BEFORE UNCEREMONIOUSLY
DYING OFF.

-BOUGIE 66

SCUBBERS (1982) A NASTY BRITISH
REFORM SCHOOL (AKA "A BORSTAL")
FOR GIRLS PROVIDES THE BACKDROP
FOR THIS HEAVY HANDED DRAMA
FOCUSING ON TWO INMATES -- ONE
HOPING TO FIND SECURITY AND
LESBIAN LOVE IN THE PRISON,
THE OTHER DESPERATE TO BE
REUNITED WITH HER BABY.

WHILE LIVING COOPED UP IN THE
FILTHY BORSTAL LIKE DOGS, THEY
COPE WITH ALL KINDS OF SHIT (AT
ONE POINT DOING SO BY



ANNOYING BRITISH BABY TALK SLANG.
I CAN'T RECOMMEND THIS, SADLY.

PRISONERS ARE ACTUALLY ONSCREEN. THE CAST IS FUCKING
TOPS, AND I THINK THE FILM RANKS WITH FRANCO'S BEST
WORKS. AS THE SADISTIC WARDEN "THELMA DIAZ", MERCEDES
MCCAMBRIDGE STRUTS AROUND AN ISLAND PRISON OFF THE
PANAMANIAN COAST UNINTENTIONALLY LOOKING LIKE
NAPOLEON IN A THRIFT STORE WIG, AND DEALING OUT NASTY
PUNISHMENTS (SURPRISINGLY KEPT OF SCREEN) AND SPITTING
TACKY DIALOG WITH EXUBERANT VENOM -- SUCH AS "PRISON
IS A PLACE FOR THE PUNISHMENT OF CRIMINALS! IT'S NOT
MEANT TO BE A HAPPY PLACE!!"

HER THREE PRISONERS (MARIA ROHM, ELISA MONTES,
LUCIANA PALUZZI) ARE SENTENCED TO THE ISLAND HELL
ONLY TO ENCOUNTER TORTURE, RAPE, AND FORCED
LESBIANISM. WHILE THE TRIO ARE MISTREATED AND
DEHUMANISED -- THIS ONE COMPARED TO MOST ANY
OTHER WIP FEATURE TO COME LATER SEEMS PRETTY
CLASSY IN IT'S DEPICTION OF SAID EVENTS. WHEN
SYMPATHETIC WARDEN CAROLL (MARIA SCHELL)
REPLACES DIAZ, THE GIRLS ASSUME THAT CONDITIONS WILL
IMPROVE, BUT THEIR AGONY ONLY WORSENS UNTIL THEY
DECIDE TO MAKE GOOD THEIR ESCAPE.

THERE ARE MANY DIFFERENT VERSIONS OF 99 WOMEN
WITH VARIOUS RUNNING TIMES (THE CENSORED U.K. CUT
REPORTEDLY RUNS ONLY 70 MIN.) BUT BLUE UNDERGROUND'S
EXCELLENT DVD RELEASE REPRESENTS THE MOST COMMON
VERSION, WHICH IS CONSIDERED THE "UNRATED DIRECTOR'S
CUT" B.U. HAS ALSO RELEASED A X-RATED FRENCH
VERSION (WITH A LITTLE HARD SEX SHOT BY BRUNO
MATTEI) WHICH IS INTERESTING, BUT ISN'T BETTER THAN
THE SOFTER VERSION AND IS MISSING SOME OF THE
EXTRA FEATURES FOUND ON THE DIRECTOR'S CUT.

IN ALL HONESTY, THE "SLEAZE" IN THIS MOVIE IS REALLY
TAME BY TODAY'S STANDARDS, ALTHOUGH IT DOESN'T
SUFFER FOR IT, AND FRANCO WOULD GO ON TO MAKE
FAR NASTIER SEXUALLY EXPLICIT WIP EXPLOITERS SUCH
AS BARBED WIRE DOLLS, ILSA THE WICKED WARDEN, AND
THE INCREDIBLE SADMANIA. WHAT SETS IT APART

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GGG and KITKAT Films!

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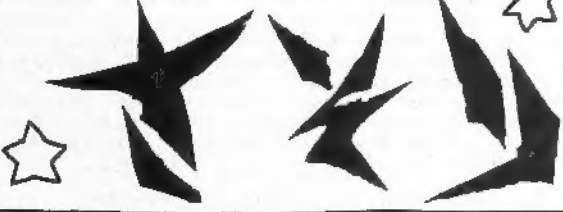


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FEMALE CONVICT SCORPION 女囚701号



SIGH... MAYBE IT'S THE FILM GEEK IN ME, BUT I SHORE DOW LUVS ME AH DAME THAT FUCKS SHIT UP IN A MOVIE. THERE IS JUST SOMETHING SO SATISFYING ABOUT A CONFIDENT WOMAN WHO TAKES NO DUNG, AND HANDS OUT PAIN AND SUFFERING TO ANYONE WHO GETS ALL UP IN HER GRILL AND DESERVES TO TASTE A SLICE OF PUMMEL PIE.

IT'S OBVIOUS THAT I'M NOT THE ONLY ONE WHO GETS OFF ON THIS WHEN I SEE MOVIES LIKE **KILL BILL** ACHIEVE CRITICAL AND BOX OFFICE SUCCESS.



BUT IT'S IMPORTANT TO NOTE THAT SUCH MOVIES OWE SOMETHING TO THOSE THAT WENT BEFORE THEM. DIRECTORS LIKE QUENTIN TARANTINO ARE STEEPED IN REFERENTIAL PROPS TO THE FILMS THEY ADORE, AN' OL Q.T. HAS STATED THROUGH BOTH DEED AND WORD THAT HE WAS INSPIRED BY THE FILMS OF STOIC JAPANESE HEADTURNER MEIKO KAJI.

WHILE NOT A MARTIAL ARTS OR WEAPON EXPERT, THE QUIET RAGE FILLED CHARACTER OF SASORI (SCORPION) PLAYED BY THE RAVEN HAired KAJI IN THE **FEMALE CONVICT SCORPION** MOVIES FROM THE EARLY '70S IS POSSIBLY THE TOUGHEST, NO-NONSENSE WOMAN I'VE EVER HAD THE PLEASURE OF SEEING IMMORTALISED ON FILM. SHE'S JUST A REGULAR GAL WHO'S BEEN DRIVEN DEMONIC BY A BROKEN HEART, AND IF YOU CROSS HER (AND PEOPLE OFTEN SEEM TO MAKE THE MISTAKE OF DOING SO), YOU WILL UNDOUBTEDLY FIND YOUR ASS EITHER DEAD, OR IN SOME EXCRUCIATING AGONY. SHIT, JUST TRYING TO GUESS HOW SCORPION WILL GO ABOUT HANDIN' OUT THAT REVENGE-THEMED PUNISHMENT IS ALMOST AS FULFILLING AS SEEING IT EXACTED. SHE'S A MIXTURE OF FELINE FEROCITY AND K-9 CRAZY, AND HER HATRED OF MEN AND THE ESTABLISHMENT THAT WRONGED HER COOKS BENEATH THE COLD STEEL GLARE OF HER EYES - AND YET, SHE IS A MYSTERY.

MEIKO KAJI WAS BORN MASAKO OTA ON MARCH 24th 1947 AND STARTED HER MOVIE CAREER IN 1967 DURING A TIME WHEN JAPAN'S MAJOR PRODUCTION COMPANIES WERE IN THE MIDST OF FINANCIAL STRUGGLES. AUDIENCES WERE SLIGHT, MONEY WAS BEING LOST, AND ONLY SEVERAL INDY COMPANIES WERE EVEN PROFITING AT ALL. IN THE EARLY '70S, A COMPANY CALLED NIKKATSU DESPERATELY CAME UP WITH A NEW STRATEGY - AND WOULD LAUNCH THIS NEW GENRE WITH MEIKO IN THEIR **ALLEYCAT ROCK** SERIES (AKA **STRAY CAT ROCK**). THE STAGE WAS SET FOR KAJI AND FOR JAPANESE FANS EVERYWHERE.

THE FILMS WERE GEARED TOWARDS A YOUTH MARKET, AND FEATURED STORY LINES IN WHICH JUVENILE GANGS VIOLENTLY CONFRONTED EACH OTHER FOR VARIOUS REASONS - USUALLY INVOLVING HONOR OR PUSSY. MEIKO APPEARED IN 5 OF

THESE FILMS SHOT AT A BREAKNECK PACE UP UNTIL LATE 1971, SOME OF WHICH



FEMALE PRISONER #701: SCORPION (1972)



SASORI AS SHE APPEARED
IN THE ORIGINAL
JAPANESE MANGA.

SLID OFF INTO KITSCHY MUSICAL COMEDY (**ALLEYCAT ROCK: SEKUBAN LEADER**) AND OTHERS WHICH BRAZENLY DISPLAYED ANTI-AMERICAN ALLEGORIES (**ALLEYCAT ROCK: SEX HUNTER**). WHILE WELL MADE, THE SERIES NEVER REALLY REALISED ITS TRUE POTENTIAL AS SLEAZY SEXPLOITATION, INSTEAD FALTERING AS SOMEWHAT BORING SOAP OPERA DRAMA.

A YEAR LATER IN 1972, NIKKATSU RESTRUCTURED AGAIN WITH A DIRECT FOCUS ON LOWER BUDGET EROTIC FILM -- MANY OF WHICH ARE NONETHELESS OF CONSIDERABLE ARTISTIC VALUE AND DISPLAY COCKLOADS OF AWESOMENESS. THESE FILMS WERE USUALLY HUGE BOX OFFICE EARNERS, AND THE GENRE BECAME KNOWN AS "ROMAN PORNO", OR "PINK FILM", AND MEIKO SUDDENLY FOUND HERSELF AT GROUND ZERO. UNINTERESTED IN BECOMING A TYPICAL SOFTCORE PINKU-EIGA STARLET, KAJI BROKE CONTRACT AND JOINED TOEI STUDIOS, WHO HAD BEGUN THEIR OWN LINE OF GRITTY SEX THEMED SLEAZEPOTS THEY CALLED "PINKY VIOLENCE". TOEI WOODED HER WITH THE CHOICE ROLE OF "MATSU" (AKA SASORI) WITH FIRST TIME DIRECTOR SHUNYA ITO -- AND THE STORY AND VISUALS ADAPTED IN A DARK GORGEOUS COMIC BOOK STYLE FROM A MANGA CREATED BY TOORU SHINOHARA.

FEMALE PRISONER SCORPION #701 HIT THEATERS THE SAME YEAR TO CONSIDERABLE SUCCESS. AN OFFBEAT MIX OF SLY EROTICISM, PATHOS, AND BLOODY ACTION, THE FILM BRILLIANTLY BLENDED ART-CINEMA AND EXPLOITATION-PACKED WOMEN-IN-PRISON MOVIES EFFORTLESSLY, WITH ONLY IT'S SEQUEL BESTING IT'S NEAR FLAWLESS AMALGAMATION OF THE TWO UNLIKELY GENRES. IN ACADEMIC TERMS: ITO'S IDEOLOGICAL STANCE MANAGES -- THROUGH THE PORTRAIT OF A FEMALE BROUGHT TO THE BRINK OF SAVAGE SUBMISSION BY SOCIETY -- TO THOUGHTFULLY EVOKE WOMAN'S HEROIC EMANCIPATORY TRAVAIL. TITTY HUNTERS SHOULD THAT F.P.S #701 REMAINS, TO THIS DAY, THE ONE FILM CONTAINING LUSCIOUS NUDE SEX SCENES VIA MISS KAJI. COMMENCE DROOLING, BOYS.

ALSO TOTALLY FUCKING NOTE

THE FOLLOW UP, **FEMALE CONVICT SCORPION: JAILHOUSE 41** (SEE CINEMA SEWER #14) CAME OUT THE SAME YEAR. (HOW THE HELL DID THEY MAKE THESE AMAZING MOVIES SO FAST?!) THANKS TO PART ONE'S SUCCESS, SULTRY MEIKO MADE FULL USE OF HER NEW STAR STATUS TO ESCAPE MOST OF THE OBLIGATORY NUDITY, ALTHOUGH HER JAILED CHARACTER STILL GETS HOGTIED, HOSED DOWN, TORTURED, AND GANG-RAPED BY FIENDISH PRISON GUARDS.

ASTONISHINGLY BEAUTIFUL IN IT'S VISUAL AND NARRATIVE ABSTRACTION AND ASS SLAPPINGLY NASTY IN IT'S MIXTURE OF FETISHISM AND BRUTALITY, PART TWO IS THE TRUE GEM IN THESE 4 FILMS WHICH I UNRESERVEDLY CONSIDER TO BE MY ALL TIME FAVORITE SERIES IN FILM HISTORY SPEAKS EVEN LESS (TWO LINES) AND THE ENTIRE THING IS JUST SURREALIST INTERLUDES WELCOME.

THE TORTURE-HARDENED VIXEN OF FEW WORDS TEARS IT UP WHILE ON THE LAM IN THE SUBLIME THIRD FILM IN THE SERIES **FEMALE CONVICT SCORPION: BEAST STABLE** WHICH WAS RELEASED A SHORT TIME LATER IN '73.

DIRECTOR ITO DELIVERS ANOTHER QUASI-



FEMALE CONVICT SCORPION:
JAILHOUSE #41 (1972)

EXPERIMENTAL PIECE IN WHICH SCORPION HAS BROKEN OUT OF JAIL IS ON THE RUN FROM THE COPS, AND AT ONE POINT RUNS WILDLY THROUGH THE STREETS HANDCUFFED TO A POLICEMAN'S SEVERED ARM! SHACKING UP WITH A MEEK GIRL WHO ALLOWS HER RETARDED BROTHER TO SCREW HER SO HE'LL LEAVE OTHER GIRLS ALONE, MATSU EVADES THE FUZZ AND ENDS UP GOING TOE TO TOE WITH YAKUZA GANGSTERS HELMED BY ONE OF THE QUEEN BEES FROM HER TIME ON THE INSIDE. BUT HER EXACTING REVENGE ONLY FUELS THE FIRE OF A HATRED-FILLED PUGNACIOUS COP (SANS ARM!) WHO WANTS TO BRING SCORPION DOWN IN A FIERY SHOWDOWN.

DESPITE RIPPING ME A NEW ANUS, ITO'S BUNUEL-ESQUE MASTERPIECE ENDED UP FAILING TO PLEASE TOEI, WHO DECIDED TO REPLACE HIM WITH YASU HARU HASEBE FOR THE 4TH MOVIE, **FEMALE CONVICT SCORPION: GRUDGE SONG**. ALTHOUGH PRESERVING THE ORIGINAL W.I.P. TONE OF THE SERIES, HASEBE AVOIDED THE OBVIOUS OPTION OF EXTENDING MATSU'S CHARACTER ARC AND INSTEAD HAD HER UNCHARACTERISTICALLY LIFT HER DEFENCES AND FALL IN LOVE WITH A MAN--ONLY TO HAVE HER HEART BROKEN AGAIN BY HIS PATHETIC INTERMINABLE MALE WEAKNESS. WHILE THE LEAST IMPRESSIVE OF THE KAJI SASORI FILMS, **GRUDGE SONG** IS FAR FROM BEING MEDIOCRE, AND STILL RULES THE FUCKIN' SCHOOL IN COMPARISON TO MANY OF THE W.I.P. OFFERINGS OF THE ERA.

DISAPPOINTED BY THE LOSS OF ITO AS DIRECTOR, KAJI JUMPED SHIP AFTER COMPLETION OF **GRUDGE SONG**, AND WAS REPLACED FOR THE FIFTH INSTALMENT BY YUMI TAKIGAWA, WHO WAS DISCOVERED A FEW MONTHS EARLIER IN THE KICKASS **SCHOOL OF THE HOLY BEAST** (SEE CINEMA SEWER #15) BY BONDAGE-KING NORIFUMI SUZUKI. ANOTHER 6 SEQUELS WOULD BE BIRTHED, ENDING WITH THE SO-SO YAWNER **SCORPIONS REVENGE** (AKA SASORI IN USA) IN 1998.

MEIKO KAJI

WOULD GO ON TO STAR IN OTHER STAND OUT JAPANESE FILMS SUCH AS THE UNFORGETTABLE **LADY SNOWBLOOD**, KINJI FUKASAKU'S **YAKUZA GRAVE YARD** (1976) AND A FINE CO-STARRING ROLE WITH SONNY CHIBA IN **SISTER STREETFIGHTER** (1978), BEFORE BOWING OUT OF FILM TO EXCLUSIVELY RESTRICT HERSELF TO TV WORK IN TOKYO, WHERE IN HER 50'S SHE IS STILL ACTIVE TODAY.

FEMALE CONVICT SCORPION: BEAST STABLE (1975)

The story of **FEMALE CONVICT SCORPION** - as told by series director Shunya Ito

"AT THE TIME, THERE WAS A COMIC DRAWN FOR ADULTS THAT WAS PUBLISHED IN A WEEKLY MAGAZINE. IT WAS VERY SUCCESSFUL, AND I READ IT FROM TIME TO TIME. THE IDEA TO ADAPT IT CAME WHEN A PRODUCTION COMPANY ASKED ME WHETHER THE PROJECT INTERESTED ME, AND SUGGESTED ACTRESS MEIKO KAJI IN THE LEAD. AS THE PRINCIPAL CHARACTER OF THE SERIES, SHE WAS REALLY INTERESTING, AND I INVESTED MYSELF IN THIS PROJECT."

"IT WAS MY FIRST FILM, AND I WANTED TO BENEFIT FROM THIS OCCASION TO LOOK FURTHER INTO THE IDEAS THE PRODUCERS HAD ON THE SERIES. I MADE A POINT OF WRITING THE CHARACTER IN AN ORIGINAL WAY, AND WISHED FOR THE CHARACTER OF SCORPION TO BE AT THE SAME TIME SPIRITUAL AND PHYSICAL, AND I WANTED TO ACCENTUATE THAT AND MAKE THE FILM SOPHISTICATED."

"AFTER THE FIRST FILM WENT SO WELL, I WAS TRUSTED WITH THE REALISATION OF THE SECOND. IN THE FIRST MOVIE, THE HEROINE IS JUSTIFIED BY THE IDEA TO EXERT HER PERSONAL REVENGE. IT IS SOMETHING OF FEELINGS PUSH A CHARACTER WHO IS A SIMPLE MOTIVATION, AND HER TO ACT. SCORPION IS DEFINED THROUGH HER ACTS. BUT FOR THE 2ND MOVIE, THE CHARACTER PASSES TO A HIGHER STAGE. SCORPION IS A CRIMINAL WHO RADICALISES HERSELF AND IS NOT LIMITED TO A PERSONAL REVENGE, BUT GOES UNTIL BEING OPPOSED TO THE STATE ITSELF."

"SHE'S A VICTIM HUNTING FOR THE VICTIMISERS. FROM THIS IDEA, I



SCORPION
TOEI
HASEBE
GRUDGE
SONG
W.I.P.
TONE
OBVIOUS
OPTION
EXTENDING
MATSU'S
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ARC
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W.I.P.
OFFERINGS
OF
THE
ERA

SH-PAKE

特別割引券

黒のムードに導かれ、赤い炎の谷、強烈なアクション2本立



WANTED SCORPION TO TAKE ON A MULTIDIMENSIONAL SYMBOLIC ROLE. THE ROLE OF AN IDOL WHO BECOMES A LEGEND WHILE UNDERGOING MANY HUMILIATIONS. HER IMPRISONMENT AND HUMILIATIONS DO NOTHING BUT REINFORCE THE FEELING OF REVOLT SHE HAS. SO SCORPION IS SET UP AS A LEADER OF THE PRISONERS, AND TAKES A GROUP ON AN ESCAPE MISSION, THUS THE HISTORY OF THE MANGA SHAPES THE 2ND FILM, AND THE PROJECT WAS MUCH CLOSER TO THE ORIGINAL WORK."

"IN JAPAN, WE HAVE A SELF CENSORSHIP COMMITTEE FOUNDED BY A FEDERATION OF PRODUCERS. IT IS A SYSTEM COMPROMISED TO PREVENT THE INTERVENTION OF OUTSIDE FORCES, AND THE CENSOR HAS THE ROLE OF LIMITING ALL THAT COULD BE TOO EXCESSIVE. WE MUST PRESENT OUR IDEAS, AND IT IS A QUESTION OF NEGOTIATING WITH THE CENSOR. THANKS TO THE WAY THE SYSTEM IS SET UP, I COULD IN FACT IMPOSE MY IDEAS FOR THIS FILM. I PROFITED FROM A CERTAIN FREEDOM."

"FROM THE BEGINNING, THE 1ST FILM 'FEMALE PRISONER 701: SCORPION' WAS A PROJECT ANSWERING TO A HIGHER ORDER. IT SEEMED TO ME THAT MEIKO KAJI WAS NOT MADE FOR THE ROLE OF SASORI. THIS IS THE IMPRESSION WHICH I HAD AT THE BEGINNING, BUT

THEN I ASKED HER TO BREAK WITH THE IMAGE THAT SHE HAD FORGED UP TO THAT POINT. I WAS RATHER HARD WITH HER ABOUT THIS TOPIC, AS I FELT THE SUCCESS OF THE FILM HINGED ON IT. SHE WAS A STUBBORN WOMAN, BUT ANSWERED REQUEST AND EVENTUALLY I FELT THAT OUR COLLABORATION WENT GRADUALLY. MEIKO RESPONDED TO MY DIRECTION WELL, ALTHOUGH SHE DID NOT LIKE IT WHEN I COMMENTED THAT SHE WAS SO GOOD IN THE ROLE OF SASORI NOT BECAUSE OF HER FEMININITY, BUT RATHER BECAUSE SHE HAS A REAL TOMBOY QUALITY. BUT IT'S TRUE, IF THE SUCCESS OF THE FILMS MADE MEIKO A STAR, IT IS NOT SO MUCH THANKS TO HER FEMALE CHARMS, BUT RATHER THANKS TO A LITTLE MALE SIDE OF HER WHICH GIVES HER THE AIR OF A BOY."

I DON'T KNOW IF I REALLY AGREE WITH ITO HERE...



A TOMBOY? AS IF A FEMALE CHARACTER CAN'T BE STRONG AND BE FEMININE? BULL!



"I WAS VERY LUCKY TO HAVE MET AND WORKED WITH MEIKO KAJI, AND IT IS THIS WHICH BROUGHT SUCCESS TO THE FILM. AFTER WE COMPLETED THE FIRST MOVIE, WE KNEW THE SECOND ONE HAD TO STAND ON IT'S OWN. TO ME, THE 2ND FILM WAS A WONDERFUL OCCASION OF TALENTED PEOPLE COMING TOGETHER. WE WERE IN OSMOSIS."

"FROM MY POINT OF VIEW, IT WOULD BE TOO SIMPLISTIC TO SUMMARISE THE DEBATE OF FEMINISM WITH ONLY ONE IDEA OR OPINION. FEMINISM IS A REVOLT AGAINST THE OLD WAYS, A REVOLT AGAINST A WORN OUT REGIME. BUT YOU SHOULD KNOW THAT IT IS ONLY BY CHANCE I CHOSE A WOMAN FOR THE CHARACTER OF A REBEL. SINCE I CHOSE A FEMALE CHARACTER, THE QUESTION OF SEX AND VIOLENCE AROSE OBVIOUSLY, SO I COULD NOT IGNORE THE DEBATE ABOUT FEMINISM, BUT UNDERSTAND THAT IT WAS NOT A DEBATE WHICH I SOUGHT."



FEMALE CONVICT SCORPION: GRUDGE SONG (1974)





"IN MY FILM, I WANTED TO EXPLOIT THE TOPIC OF A REBELLION FALLING UNDER A RADICAL ACTION. ALL WHAT MAKES MY SCORPION TRILOGY INTERESTING IS IN THAT CONCEPT. AT THE BEGINNING, AN ORDINARY GIRL IS USED WITHIN THE FRAMEWORK OF AN INVESTIGATION WHERE THE POLICE FORCE INFILTRATES THE YAKUZA. AFTER THE INVESTIGATION, SHE IS USED AND THROWN AWAY. CONSEQUENTLY, THIS GIRL THINKS OF NOTHING BUT BEING AVENGED FOR WHAT WRONG WAS DONE TO HER. I BELIEVE THAT FOR MY PART, PASSION AND THE EXTREME ACTS WHICH RESULTS FROM IT PUTS FORWARD THIS QUESTION: 'TO WHAT LENGTHS WILL YOU GO?'"

IF A CHARACTER IS DEFINED BY HER ACTIONS, THEN HOW DOES ONE GO ABOUT DEPICTING THESE ACTS? IT IS THIS STEP WHICH INTERESTED ME, AND THIS WAS WHEN I REALISED THAT FOR THIS CHARACTER, WORDS HAD BECOME USELESS. I CUT ALL THE DIALOG THAT I HAD WRITTEN FOR SASORI, AND IN THE 2ND FILM THE PRINCIPAL CHARACTER PRONOUNCES HARDLY TWO SENTENCES - TWO VERY SHORT SENTENCES. THE DIALOG WAS SUPERFLUOUS IN THIS FILM. ONLY THE ACTS COUNTED. THIS IS THE ONLY WAY WHICH I CAN EXPLAIN THE DESIGN OF THE FILMS.

"WITH THESE FILMS, I TRIED TO IMPOSE AS MUCH AS POSSIBLE MY VISION OF THE CINEMA AND TO APPLY IT TO THE SCREEN. FOR ME, A FILM IS PROJECTED AS A LUMINOUS RAY OF LIGHT IN THE DARKNESS. IT IS TO SOME EXTENT A MAGIC WORLD. I WANTED TO PRESERVE THAT MAGIC ASPECT IN MY FILMS. DURING THE PROJECTION OF A FILM, I WANT TO BRING THE AUDIENCE INTO A FANTASTIC UNIVERSE. I WANT THAT AUDIENCE TO TRAVEL THROUGH A WORLD COMPLETELY CUT FROM REALITY, THAT IS MY OBJECTIVE. AND IT IS WITH THESE CONVICTIONS THAT I BEGAN MY CAREER. THE SET OF THEMES DEVELOPED AROUND THIS HEROIN TAKE THEIR FORM IN THE WAY THE STORY IS TOLD, AND THE STORY WAS THE SUBJECT WHICH I WANTED TO INTRODUCE. I TRIED TO REMAIN FAITHFUL TO MY IDEAS IN ALL OF THE FILMS WHICH I MADE. PERHAPS I DID NOT ACHIEVE MY GOAL."

"CERTAIN WORKS INFLUENCED ME. THINKING ABOUT IT TODAY, THERE ARE FILMS THAT I SAW IN MY YOUTH WHICH PARTICULARLY TOUCHED ME. I REALLY LIKED THE FILMS OF FEDERICO FELLINI, AND ALSO INGMAR BERGMAN... AND BUNUEL. I VERY MUCH ENJOYED THEIR FILMS. SOME HAVE SAID THAT MY FILMS CAN OCCASIONALLY BE JUVENILE. TO AVOID FALLING INTO

THE CURSE OF BEING JUVENILE, I TRIED TO GIVE A SURREALIST COLOR TO MY WORKS. ACCORDINGLY, I FOUGHT TO KEEP FROM TURNING THE

SASORI MOVIES INTO A SERIES OF EVENTS FROM THE DAILY NEWSPAPER. SCORPION HAD TO BE FANTASTIC, AND CERTAIN SCENES ARE COARSE. WHILE RETAINING THIS COARSENESS, THE PLAN WAS TO REACH A HIGHER LEVEL. I HOPE I SUCCEEDED."

THANKS TO: www.meiko-kaji.com
FOR THE USE OF THIS INTERVIEW!

~ ROBIN BOUGIE 65 ~



ALSO DESPITE HAVING THE 1ST SHIPMENT OF 100 DVDS STOLEN AT THE BORDER BY CANADA CUSTOMS AND DECLARED "OBSCENE", I HAVE NOW RELEASED THE FIRST OFFICIAL CINEMA SEWER DVD! IT'S THE.....

retard-o-tron video mixtape dvd

Hold on to your genitals and bash your head against the screen, 'cos the RETARD-O-TRON VIDEO MIXTAPE is here to ass-rape your soul! A mind-melting 90 minute compilation of the most insane, unbelievable, awkward, cheezy, hilarious, painful and shocking footage EVER put on tape in the history of mankind! With full color packaging drawn and designed by me, but don't take my word!

Go here and take a peek at the preview! <http://zxql3000.net/mixtape/>

Order by sending \$12 (plus \$4 shipping, \$6 shipping for overseas) in US, (or Canadian if you live in Canada) to my paypal account: mindseye100@hotmail.com, or order from the address on the inside cover.

W.I.P: ESCAPISM VS REALITY

• BOUGIE • 2005 •



OFTEN I'VE SEEN A QUESTION AMONGST FINGER-WAGGING FILM CRITICS THAT BASICALLY AMOUNTS TO "SHOULDN'T WOMEN'S PRISON DRAMA RAISE SERIOUS ISSUES ABOUT WOMEN'S IMPRISONMENT? OR WILL IT ALWAYS HOPELESSLY BE TRAPPED WITHIN THE 'B' CONVENTIONS OF AN EXPLOITATION SUB-GENRE?"

I WISH I COULD SAY THAT THIS IS A VALID QUESTION, BUT REALLY IT'S LIKE ASKING IF WE CAN LIVE WITH OURSELVES WHEN WE ENJOY FLASHY SCI-FI FILMS LIKE STAR WARS AND STARSHIP TROOPERS WHEN WE SHOULD BE TAKING THE REALITIES OF SPACE TRAVEL SERIOUSLY.

I MEAN FUCK, NO CRITIC WALKED OUT OF ANY OF THE JURASSIC PARK MOVIES AND CRIED BECAUSE PALAEOBIOLOGY WAS BEING RELEGATED TO AN INFERIOR EXPLOITATION GENRE, SO WHY DO THEY ALWAYS DO IT WITH WIP? WHAT'S WRONG WITH ENJOYING THE LACK OF REALITY? WHAT IS WRONG WITH ESCAPISM OR THE FANTASY ELEMENTS OF WOMEN IN PRISON?

THAT BEING SAID, I'M NOW READY TO PROVIDE YOU WITH SOME OF THE REALITIES OF BABES BEHIND BARS, FACTS THAT I'VE RESEARCHED AND FOUND RATHER INTERESTING FOR ONE REASON OR ANOTHER

♥ THERE WERE OVER 90,000 WOMEN IN PRISON IN THE US AS OF 1994.

♥ THE MOST TYPICAL CONVICTIONS RESULTING IN IMPRISONMENT FOR WOMEN ARE DRUG USE, PROPERTY CRIMES, AND ILLEGAL CREDIT CARD USE... 1 IN 3 WOMEN ARE JAILED FOR DRUG-RELATED CRIMES, 80% OF WOMEN IN PRISON REPORT INCOMES OF LESS THAN \$2,000 PER YEAR IN THE YEAR BEFORE THEIR ARREST, AND 92% REPORT INCOMES UNDER \$0,000.

♥ OF THE WOMEN CONVICTED OF VIOLENT CRIMES, THE VAST MAJORITY WERE CONVICTED FOR DEFENDING THEMSELVES OR THEIR CHILDREN FROM ABUSIVE SPOUSES.

♥ THE AVERAGE AGE OF WOMEN IN PRISON IS 29, AND 58% HAVE NOT FINISHED HIGH SCHOOL.

♥ THE NUMBER OF WOMEN IN PRISON HAS INCREASED 138% IN THE LAST TEN YEARS. THIS IS PARTLY DUE TO

THE WORSENING OF ECONOMIC CONDITIONS FOR WOMEN, AND ALSO DUE TO THE INCREASE IN ARREST RATES DUE TO THE "WAR ON CRIME", THE "WAR ON TERROR" AND MORE SPECIFICALLY THE "WAR ON DRUGS".

♥ WOMEN PRISONERS SPEND ON AVERAGE 17 HOURS A DAY IN THEIR CELLS, WITH ONE HOUR OUTSIDE FOR EXERCISE.

♥ ACCORDING TO "REVOLVING DOORS", AN AGENCY WHICH CAMPAIGNS FOR BETTER PROVISION IN THE CRIMINAL JUSTICE SYSTEM FOR PEOPLE WITH MENTAL ILLNESS, ONE IN THREE WOMEN IN PRISON ATTEMPT SUICIDE.

♥ ACCORDING TO AMNESTY INTERNATIONAL, REPORTS OF RAPE AND OTHER FORMS OF SEXUAL ABUSE — INCLUDING MALE STAFF TOUCHING WOMEN'S BREASTS AND GENITALS DURING SEARCHES OR WATCHING THEM OR PENETRATING THEM WITH FOREIGN OBJECTS WHEN THEY ARE NAKED — ARE WIDESPREAD IN US PRISONS AND JAILS. DESPITE PUBLIC PERCEPTION, MANY GUARDS AND OTHER PRISON EMPLOYEES ARE MALE.

♥ HANDCUFFS AND SHACKLES ARE OFTEN USED ON US WOMEN BOTH DURING TRANSPORT AND IN HOSPITAL, EVEN IF THEY DO NOT HAVE A HISTORY OF VIOLENCE OR ESCAPE. IN THE CASE OF PREGNANT WOMEN, RESTRAINTS POSE A SERIOUS HEALTH THREAT, BUT ARE STILL USED.

♥ STRIFFER PUNISHMENT FOR BLACK FEMALE DRUG USERS THAN WHITE ONES HAS ENSURED THAT BLACK WOMEN IN THE US LAND IN PRISON IN A 7-TO-EVERY-4-WHITE RATIO.

♥ UNLIKE THEIR MALE COUNTERPARTS, FEMALE INMATES IN THE UK ARE GIVEN THE CHOICE OF WEARING THEIR OWN CLOTHES, OR PRISON ISSUED TRACKSUITS.

♥ ALMOST HALF THE FEMALE PRISON POPULATION OF THE US ARE INCARCERATED IN CALIFORNIA, TEXAS, NEW YORK AND FLORIDA.

All she wanted was a little attention.

WOMEN IN JAIL

Seek Boyfriends and Husbands

Introducing America's most exciting dateline - for women who will soon be released from jail - and men who want to meet them! They're young and attractive. They're sorry for what they've done. And they haven't been with a man in a long, long time. Can you help them out? Do you want to meet a woman who will really appreciate being with you?

CALL NOW 1-900-535-JAIL

THEY'RE GETTING OUT SOON AND THEY NEED YOUR COMPANY.
\$2 a minute. ADULTS ONLY

♥ WHILE MEDICAL CARE FOR ALL PRISONERS IS POOR, THE SITUATION IS OFTEN WORSE FOR WOMEN IN JAIL BECAUSE PRISON HEALTH CARE SYSTEMS WERE CREATED FOR MEN, ROUTINE GYNAECOLOGICAL CARE IS EXTREMELY RARE CARE IS FREQUENTLY ONLY ADMINISTERED TO WOMEN ONCE A GIVEN HEALTH SITUATION BECOMES AN EMERGENCY.

♥ A US GOVERNMENT INVESTIGATION IN TEXAS, CALIFORNIA AND FEDERAL PRISONS REPORTED SOG CLAIMS OF ABUSE BY GUARDS ON FEMALE INMATES FROM 1995-98. A LOT, CONSIDERING MOST INCIDENTS ARE NEVER REPORTED, INMATES' COMPLAINTS ARE IGNORED, OR THE WOMEN ARE INTIMIDATED BY THEIR ABUSERS INTO KEEPING QUIET

♥ THE WOMEN'S HIGH SECURITY UNIT AT LEXINGTON, KY, WAS CLOSED IN 1988 WHEN IT WAS FOUND THE PRISON KEPT THE WOMEN IN YEARS OF ISOLATION IN SUBTERRANEAN CELLS, CONDUCTED DAILY STRIP SEARCHES, ALLOWED EXTREME SLEEP DEPRIVATION PRACTICES, AND AS POLICY, CONDONED A TOTAL



PRISON CATFIGHT!!



♥ IN 2002 SEVEN LESBIAN PRISON OFFICERS AT LONDON'S HOLLOWAY WOMENS PRISON WERE FOUND TO HAVE "RUN A REGIME OF SEXUAL HARASSMENT, BULLYING AND INTIMIDATION". THE WOMEN, DUBBED "THE MAGNIFICENT SEVEN" BY THE MEDIA, ARE PUNISHED BY SIMPLY BEING SPLIT UP AND TRANSFERRED TO WORK IN A HALF DOZEN OTHER PRISON FACILITIES. "THE MAGNIFICENT SEVEN LIKED TO INTIMIDATE," SAID TERRY WHITE, WHO SPENT 9 YEARS WORKING IN THE INSTITUTION. "THEY WOULD MARCH AROUND LIKE LITTLE HITLERS AND STRIKE FEAR INTO PEOPLE. THEY HAD A WAY OF SPEAKING TO THE INMATES WHICH INVOLVED TREATING THEM LIKE PIECES OF SHIT BUT THEY SPOKE TO THE NEW OFFICERS IN EXACTLY THE SAME WAY." WHITE HERSELF WAS LATER FORCED TO RESIGN AFTER SHE HAD AN AFFAIR WITH A PRISONER.

♥ WWW.WOMENDOINGTIME.COM IS A WEBSITE DESIGNED TO MATCH LONELY FEMALE INMATES UP WITH PEN PALS. ACCORDING TO THEIR WEBSITE MANY HAVE BEEN CONFINED FOR YEARS WITH LITTLE OR NO CONTACT WITH THE OUTSIDE WORLD. OFTEN TIMES, FAMILY AND FRIENDS HAVE DESERTED THEM. YOU COULD AID WOMEN IN PRISON TO FIND POSITIVE INFLUENCES, EXPAND THEIR NETWORK OF SUPPORT, AND GIVE THEM HOPE FOR A BETTER AND BRIGHTER FUTURE.

♥ THERE ARE NO CURRENT STATS FOR THE RATE OF RAPE IN MALE OR FEMALE PRISONS, BECAUSE PRISONERS FOR THE MOST PART REFUSE TO COME CLEAN WHETHER THEY HAVE BEEN ASSAULTED OR HAVE RAPED A FELLOW INMATE. I'M ASSUMING THIS IS OUT OF PRIDE, FEAR, OR HUMILIATION.

- STOP -



© DEMENTIA 2002



DENIAL OF PRIVACY, INCLUDING MALE GUARDS MONITORING GIRLS IN THE SHOWERS 10N1 AND AN INTENSE CAMPAIGN OF SEXUAL ABUSE.

♥ SEVERAL STUDIES AND POLLS OVER THE YEARS HAVE REFLECTED THE FACT THAT FEMALE PRISONERS MASTURBATE (ON AVERAGE) TRIPLE THE AMOUNT THAT THEY WOULD NORMALLY WHEN NOT INCARCERATED.

GIRLS IN TROUBLE

see the shameful things
that put them behind
walls...and the worse
things that happened
after they got there.



THIS FILM IS BANNED IN 27 COUNTRIES.
NOW YOU CAN SEE IT WITHOUT A SINGLE CUT!

R

ONE OF THE MOST INTERESTING THINGS ABOUT COLLECTING CLASSIC MOVIE MEMORABILIA LIKE POSTERS PRESSBOOKS AND SUCH, IS THAT OCCASIONALLY YOU COME ACROSS SOMETHING THAT IS NO LONGER AVAILABLE TO WATCH - EVEN ON THE BOOTLEG CIRCUIT. A LOST FILM THAT ONLY EXISTS IN THE MEMORY OF THE FEW WHO SAW IT THEATRICALY AND THROUGH WHAT REMAINS OF RARE AND CRUMBLING PROMOTIONAL MATERIALS. I HAVE ABOUT 10 SUCH "LOST" FILMS REPRESENTED IN MY PRESSBOOK COLLECTION OF EXPLOITATION THEMED FILMS, MY FAVORITE OF WHICH IS "GIRLS IN TROUBLE" (1976 GERMANY) DIRECTED BY A DUDE NAMED EBERHARD SCHRODER. CHECK IT OUT, YALL, LILLOSST...



GIRL ON A CHAIN GANG

INFAMOUS FOR HIS OUTRAGEOUS STYLE OF PROMOTING MOVIES ON THE DRIVE-IN/EXPLOITATION CIRCUIT OF THE LATE '60S AND EARLY '70S, JERRY GROSS' MOST IMPORTANT FOOTNOTE IN CINEMA HISTORY IS THAT HE WAS THE ONE THAT SAW TO IT THAT MELVIN VAN PEEBLES' 1971 UNDERGROUND BLAXPLOITATION CLASSIC **SWEET SWEETBACKS** **BADASSSSSS** SONG FOUND ITS WAY IN TO THEATERS. DURING HIS 25 YEARS IN THE SLEAZE BIZ, GROSS DISTRO'ED FIFTY SIX FILMS.

AS A DIRECTOR, GROSS TOOK THE HELM JUST 3 TIMES. **TEENAGE MOTHER** CAME OUT IN 1970, WHICH WAS THEN FOLLOWED BY **FEMALE ANIMAL** IN 1970, ALTHOUGH IT'S HIS 1ST FILM, **GIRL ON A CHAIN GANG** (1965) THAT I REALLY ADORE.

WITH LONG ISLAND, NEW YORK SUBBING FOR MISSISSIPPI, THE FILM DEPICTS 3 PROGRESSIVE YOUNG NORTHEARNERS (A BLACK GUY PLAYED BY AUDIE DIXON, A CUTE WHITE CHICK PLAYED BY JULIE ANGE, AND SOFT SPOKEN YANK LIBERAL TED RANCH) DRIVING THRU TOWN, ATTRACTING THE ATTENTION OF THE LOCAL REDNECK COPS, WHO CALL THEM "INTEGRATED SCUM" N' DRAG 'EM BACK TO THE JAILHOUSE TO BE RAPED, TORTURED, AND ULTIMATELY MURDERED.

THIS SUZZY BLACK AND WHITE CIVIL RIGHTS DRIVE-IN CRIME THRILLER WAS BASED ON THE REAL LIFE CASE THAT INSPIRED ALAN PARKER'S OVERLY SANCTIONIOUS **MISSISSIPPI BURNING** (1988), ONLY IN THIS VERSION OF THE TALE, THE GRINDHOUSE ANTE IS UPPED WHEN LOVELY JULIE ANGE'S CHARACTER IS TRIED AND CONVICTED FOR "DISRUPTING THE MORALS OF THE POPULACE", AND THEN PUT ON A SUN-BAKED SOUTHERN CHAIN GANG ROPED UP TO A BUNCH OF BIG BLACK SCARY RAPISTS AND MURDERERS! REALISTIC? NOPE. ENTERTAINING? HELL, YEAH!

RELEASED ON DVD BY
SOMETHING
WEIRD VIDEO.

GIRL ON A CHAIN GANG

A SHOCKER!

THE FILM
THAT
UNCOVERS
THE LID
OF SMALL
TOWN HATE!





**"ONCE THE DOOR
CLOSES HERE,
IT NEVER OPENS!"**

the Fifth Floor



The Nightmare is Knowing You're Sane.
Color by DELUXE © 1979 FILM VENTURES INTERNATIONAL RELEASE

THE FIFTH FLOOR (1979) MORE OF AN INSANE ASYLUM FILM THAN A WIP, BUT THE FEELING IS VERY MUCH THE SAME. DIANNE HULL PLAYS A DISCO LOVIN' WAITRESS WHO IS WRONGLY IMPRISONED IN THE LOONY BIN. POOR DIANNE IS GIVEN SHOCK TREATMENT, DRUGGED UP, SEXUALLY ABUSED BY BO HOPKINS, AND LOCKED UP WITH INDIVIDUALS WHO SPEND THE MAJORITY OF THEIR DAY DROOLING AND CRAPPING THEIR PANTS. THE PREMISE IS: UNDER CERTAIN CIRCUMSTANCES, EVERYTHING YOU SAY AND DO CAN BE INTERPRETED AS A SIGN OF MADNESS, AND THE EXCELLENT CAST PLAYS IT TO THE HILT. 3 DISCO DANCE NUMBERS WILL HAVE YOU WANTING TO WEAR YOUR BELL BOTTOMS AND POLYESTER JACKET, ESPECIALLY WHEN THE MENTAL PATIENTS START GETTING INTO IT. ROBERT ENGLAND IS ON HAND TO DO HIS DRACULA IMPERSONATION.

SWAMP WOMEN (1955) WAS THE FIRST FILM DIRECTED BY ROGER CORMAN. THE STORY FOLLOWS AN UNDERCOVER POLICE OFFICER (CAROLE MATHEWS) WHO JOINS SOME FEMALE INMATES DUBBED "THE NARDO GANG" (FORMER MISS UTAH -- MARIE WINDSOR AND BEVERLY GARLAND) AND ESCAPES ALONG WITH THEM AS PART OF A LARGER PLOT TO UNCOVER A CASHE OF DIAMONDS HIDDEN DEEP IN THE SWAMPS OF LOUISIANA. COMPLICATIONS WITH THEIR WANTON LUSTS ARISE WHEN THE GIRLS ABDUCT A GEOLOGIST (TOUCH CONNERS) AND BEGIN FIGHTING OVER HIM.

LACKS ANY STYLE, VISION, OR LOGIC, BUT THE "ACTION" IS PACED WELL ENOUGH. THE '50S STYLE DENIM HOT PANTS ARE "PRISON ISSUE", AND WITH THE TIED-SHIRT HALTER TOPS EXPOSING PLENTY OF CLEAVAGE, OUR GALS ARE ALL READY TO WRESTLE AND INDUCE BONERS. WHICH THEY DO. OFTEN.

**BRANDED
WOMEN!
NOTORIOUS
WOMEN!
SCARLET
WOMEN!**



SWAMP WOMEN

NOW!!

**2
1st
RUN
SHOCKERS**



Their world ...
a plantation

Their battleground...
a tropical inferno

**IN
COLOR**

They're Women... They're Warm... They're Wildcats

Sweet Sugar

ALSO- "SWAMP GIRL"

SWEET SUGAR (1973) REBECCA AND I WERE LIVING IN A SHITTY LITTLE ONE HORSE TOWN CALLED CHEMANUS ON VANCOUVER ISLAND BACK IN OUR MID '20S, AND OUR NEED FOR ENTERTAINMENT WAS OVERWHELMING. WE DIDN'T HAVE CABLE TV, INTERNET, A MOVIE THEATER TO GO TO, A BOOKSTORE, MAGAZINE OR COMIC SHOP, OR ANY ACCESS TO COOL SHIT. SMALL TOWN LIFE SUCKS SWEATY, HAIRY TESTICLES. DON'T DO IT.

THERE WAS THIS LITTLE PAWN SHOP THAT HAD A LITTLE SHELF OF USED VHS, AND ON ONE OCCASION WHILE I WAS DIGGING THROUGH THE INSIPID KIDS MOVIES AND OVERBLOWN HOLLYWOOD BLOCKBUSTERS I FOUND A TAPE SANS CASE, MARKED "SWEET SUGAR" ON ITS SPINE. I BOUGHT IT WITH A SLY GRIN, ASSUMING IT MUST BE A PORN VIDEO. THERE WAS NOPLACE AROUND THERE TO BUY PORN VIDEOS. NADA.

I WAS ADMITTEDLY DISAPPOINTED IT WASN'T PORN, BREATHED A SIGH AND WATCHED IT ANYWAY. THAT IS HOW I WAS INDUCTED (BASICALLY BY ACCIDENT) INTO A SUB GENRE OF EXPLOITATION CINEMA THAT HAS OVER THE YEARS, BECOME A PERSONAL FAVE. **SWEET SUGAR IS A REALLY FUN MOVIE.**

RELEASED TO GRINDHOUSES AND DRIVE-IN'S IN JULY 1974 WITH A BUDGET OF \$230,000, THIS PHILIPPINES-SHOT A.I.P. ACTIONER IS THE FILM THAT CHERI CAFFARO WENT ON TO DO AFTER THE POPULAR GINGER MOVIES BY DRIFTING INTO OBSCURITY. IT'S AN UNABASHED, TWO FISTED WIP EXPLOITATION SPOOF FEATURING JAILBREAKS, SENSELESS VIOLENCE, AND HALF-DRESSED, HARD-ASSED BABES. BETTER

KNOWN AS "THE

BEWARE!

They are still at large...

THE COLONEL
Lynn, the Playgirl of
the Liberation Army.

THE FIELD MARSHALL
Jo, who passed up a
bragade for a girl.

THE BRIGADIER GENERAL
Mei Ling, an Activist in both
politics and love.

KIND OF
MOVIE
THEY DON'T
MAKE
ANYMORE".



CHERI'S A FOXY BLONDE WHO FALLS FOR THE LOCAL REVOLUTIONARY LEADER, BUT AFTER HE GETS GACKED, SHE GETS PISSED AND TEAMS UP WITH A CHINESE REVOLUTIONARY PLAYED BY ROSANNA ORTIZ, AN' A BALL-BUSTIN' BLACK HOOKER TURNED COP (GLORIA HENDRY). THEY CHASE DOWN SID HAIG (WHO YOU MAY REMEMBER FROM PRETTY MUCH EVERY MOVIE JACK HILL EVER MADE) AND

SUM ASS
CRACKIN'
AND BULLET
BUSTIN' IS
VISUALLY
EXPRESSED.



TH' LADIEZ ARE FIINE, SID HAIG OVERACTS SO HARD HE NEARLY HAS AN ANEURISM, AND THERE ARE OCCASIONS

star of

GLORIA HENDRY
ROSANNA ORTIZ

co-starring
SID HAIG and JOHN ASHLEY

presented by BAX written by H. FRANCO MOON and HARRY CORNER executive producer DAVID J. COHEN
produced by JOHN ASHLEY and EDDIE ROMERO directed by EDDIE ROMERO COLOR by Movielab

An AMERICAN INTERNATIONAL Release

The
'GINGER
Gr

CHERI CAFFARO

as Jo

as W.P. Billingsley

RESTRICTED

WHERE THE FILM ALMOST CONSIDERS DIPPING IT'S WICK INTO THE SICK REALM OF A JESS FRANCO-STYLE SLEAZEFEST, BUT ALWAYS PULLS BACK MAINTAINING A FRISKY, LIGHT ATTITUDE. ONE COULD SAY IT FAILS ON AN EXPLOITATION LEVEL, DESPITE FEATURING BROTHELS, FEMALE PRISONS, WHIP WIELDING S&M GUARDS, HENDRY IN A BATHTUB, AND A BLACK AND DECKER DILDO! GOSH DAMN!

YEAH, DON'T LET THE 'R' RATING UP THERE ON THE POSTER FOOL YA. BESIDES FOR A FEW 4-LETTER WORDS, THIS ISN'T ROUGH AT ALL. THE ACTION ISN'T GRAPHIC OR GORY, THE SEX HAPPENS OFFSCREEN OR JUST OUT OF FRAME, AND THERE ISN'T ANY ACTUAL NUDITY TO SPEAK OF. BUT DON'T BUM OUT, TECHNICALLY SAVAGE SISTERS LOOKS KEEN WITH CAREFULLY LIT CINEMATOGRAPHY, AND LES BAXTER'S FUCKIN' AWESOME SCORE WILL HAVE SOUNDTRACK DORKS BURPIN' THE WORM FOR A CD REISSUE. AS OF THIS WRITING THERE IS NO DVD RELEASE, ONLY A LONG OUT OF PRINT VHS VERSION THAT IS OUT THERE IF YOU HUNT FOR IT.



EDIT: NOW THERE IS A DVD! GO FIGURE. (14) BOUGIE 65



MONICA SWINN: QUEEN WARDEN

• SINISTER SAM - 2005 •

BIG CONFESSION TIME. I MUST ADMIT THAT I'VE ALWAYS HAD AN ODD PENCHANT AND OBSESSION FOR CERTAIN FEMALE STARS AND CELEBRITIES THAT HAVE ALWAYS KIND OF BRUSHED AGAINST THE MAINSTREAM OF WHAT MEN SHOULD SEE AS ATTRACTIVE. MOST READERS OF CS CAN PROBABLY GO ALONG WITH THIS ALL TOO WHOLEHEARTEDLY AS MOST OF YOU GUYS WOULD PROBABLY GO AFTER A GEEKED OUT THORA BRICH RATHER THAN JENNA JAMESON OR PAMELA ANDERSON ANY DAY.

I HAVE CRAZY SOFT SPOTS FOR THE USUAL B/W CLASSIC SUSPECTS (LOUISE BROOKS, GRETA GARBO, AND EVEN JEAN HARLOW) BUT FROM THOSE PARTICULAR BLENT AND TAUCE DAYS, MY BIGGEST INTEREST HAD TO BEEN THE STRONG, OVEREMPHASISED, AND DARKENED FLAPPER FEATURES OF BEBE DANIELS! FOLLOWING ALONG WITH THIS LINE OF THINKING, MY TASTES HAVE DEVELOPED INTO THE FOLLOWING OF CAREERS OUTSIDE OF JUST KRISTEN DUNST, BUT ALSO IN THE LAPS OF WOMEN LIKE HOLLYWOOD'S KRISTIN SCOTT THOMAS AND SARAH CLARKE — TO NAME BUT A COUPLE OF THE NON-STANDARDS THAT ALWAYS LEAVE MY FRIENDS IN CONFUSION.

I WON'T GET INTO THE MODELS (BUT I'LL DEFINITELY DROP NAMES LIKE THE MORE DANGEROUS LOOKS OF STELLA TENANT, KRISTIN MC MENAMY, AND ERIN O'CONNOR WHO ALL BOAST DARKENED AND ABRUPT FACIAL FEATURES), AS TO AVOID SOME FUCKED CHEESE-BALL FORAY INTO THE ANIMAL MIND OF MYSELF, BUT THIS WILL ACT AS AN INTRODUCTION INTO MY FUCKED UP OBSESSION WITH JESS FRANCO REGULAR, MONICA SWINN.

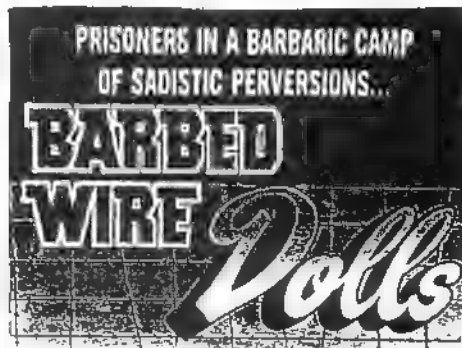
SURE, IT'S EASY FOR ME TO FALL INTO EUPHROSTARLETS SUCH AS EDWIGE FENECH AND ROSALBA NERI (BIG



MONICA SWINN
IN HELLTRAIN

TIME), AND HANG ON FOR THE RIDE AS I WATCH FEM BENESSI AND PAOLA SENATORE TAKE ON THE DIRTY ROLES, BUT THERE IS ONE ACTRESS THAT'S HAD A MAJOR EFFECT ON ME EVER SINCE I WATCHED DIRECTOR ALAIN PAYET'S FRANCOESQUE 1977 FILM HELLTRAIN. SWINN'S ALMOST OFFENSIVELY CLOWNISH MAKEUP AND WHORISH BEHAVIOUR STRUCK A CHORD IN ME THAT MADE HER MY NEW FRANCO STYLE FAVOURITE AFTER FINALLY EXASPERATING THE LINA ROMAY FLES OF THE '70S AND CANDY COSTER EARLY '80S.

HELLTRAIN WAS MY INTRODUCTION TO SWINN STRAIGHT OFF THE SHELVES OF A LOCAL VIDEO STORE CHAIN IN ONE OF THE WHOLLY ATTRACTIVE VHS BIG BOXES. THE PLOT WAS EASY TO FOLLOW AND EVEN GUESTIMATE AS

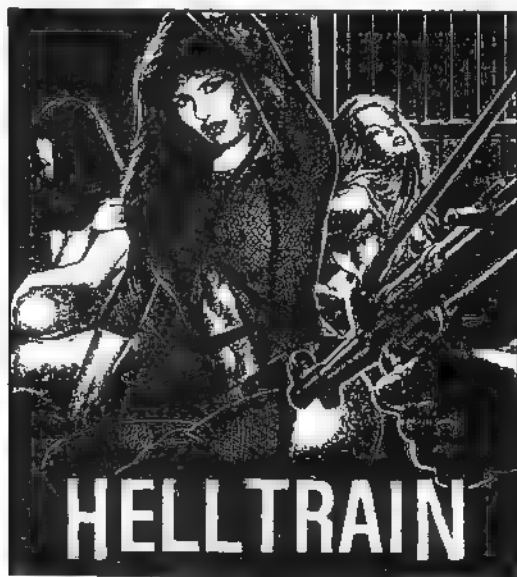


IT INVOLVED A SEMI-FAMOUS MADAME (SWINN) HIRED ON TO LEAVE HER GERMAN WHORE HOUSE AND CONTINUE HER WORK IN A TRAIN DESIGNED TO ENTERTAIN GERMAN OFFICERS AND SOLDERS ALL THE WHILE DODGING THE DANGERS OF THE OUTSIDE WORLD PARTISANS AND G.I.'S. SWINN LOOKS GREAT AS THE



SWINN GETS ALL
EVIL IN 1975'S
BARBED WIRE
DOLLS

CURLY BLONDE WIGGED MADAME WHO HAS MAKEUP TO SPARE, ALMOST FURTING WITH THE EDGE OF THE TRANNY LOOK — ALL THE WHILE KEEPING GUNS LIKE ME APPEARED WITH STOCKING SHOWS AND NICE EUROPEAN ACCENTED SONGS FOR THE HORNY GERMAN OFFICERS.



SINCE THIS IS THE WOMEN'S CAMP ISSUE OF CS, I'LL TRY TO JUST DELVE INTO THE FILMS THAT MADE MONICA SWINN THE STAR SHE IS NOW — NAMELY THE SLEAZY CUTTHROAT JESUS FRANCO CLASSIC **BARBED WIRE DOLLS** (1975) THAT FEATURES MS. SWINN AS THE WARDEN IN HOT PANTS WHO VICTIMIZES HER PRISONERS IN THE NAME OF LUST, SATISFACTION, AND TAX PAYERS DOLLARS HARD AT WORK.

IN THIS FILM, SWINN IS A LITTLE HARDER TO MAKE AN OBSESSION OUT OF AS SHE NOW FEATURED A SCAR, CROPPED AND SLEEKED BACK HAIR (YES), AND AN EYE SPECTACLE TO GO WITH HER SHORT PANT ENSEMBLE, BUT THIS HARDENING OF CHARACTER TOTALLY BACKFIRES IN THE SEXUAL OVERTONE DEPARTMENT AS THIS IS THE FILM THAT CEMENTED MY FASCINATION. **BUILD** IS BASICALLY A REMAKE OF FRANCO'S CRITICALLY ACCLAIMED **99 WOMEN** THAT FEATURED ROSALBA NERI, BUT **BARBED WIRE DOLLS** HURDLES OVER THE LATE 1960S STAGING OF **99 WOMEN** TO ACHIEVE A DIRTY AND HARDENED SPECTACLE OF TRASH FILM MAKING AS ONLY THE MID '70S WOULD LET FRANCO FALL INTO. MUCH HELP IS GIVEN TO FRANCO THOUGH AS LINA ROMAY IS IN ALL HER GLORY ALONGSIDE THE RUTHLESS AND AFOREMENTIONED WARDEN PLAYED BY SWINN.

JESUS FRANCO'S **LOVE CAMP** (1977) IS AESTHETICALLY ONE OF MONICA'S STRAIGHTEST ROLE (EVEN THOUGH SHE PLAYS A LESBIAN) AS SHE LOOKS ALL THE MORE NATURAL AND NOT COSTUMED AND PAINTED UP AS IN THE AFOREMENTIONED TITLES. THIS WOMEN'S CAMP FILM THAT FEATURES SEXY WOMEN WHO HAVE BEEN STOLEN AND IMPRISONED IN THE JUNGLE BY GUERRILLAS WHO NEED SEXY FEMALES FOR THEIR TROOPS' ENJOYMENT. WITHIN THE BRUTAL WALLS OF THE CELLS, AMONGST THE VIOLENT WARDEN AND DETESTABLE PRISONERS, SWINN PLAYS THE ONE BRUNETTE THAT BEFRIENDS THE WEAKENED AND DELICATE MAIN CHARACTER, ALL THE WHILE GETTING HER OWN WAY VIA A SOFT LESBIAN TOUCH. UNLIKE THE CHARACTERS MENTIONED ABOVE, SWINN PLAYS A FEMALE-LOVING VICTIM THAT SUCSUMBS TO THE VIOLENT AND BRUTAL WHIMS OF THE FELLOW PRISONERS ALL IN THE NAME OF HER YOUNG PLAYTHING.

THE WOMEN'S PRISON/CAMP FILMS OF MONICA SWINN MAY HAVE MADE HER FAMOUS AS THEY PROVIDED HER

WITH LEADING AND UNFORGETTABLE ROLES (ESPECIALLY THAT OF **BARBED WIRE DOLLS** AS HER FIGURE IS MOST ALWAYS FEATURED FOR THE COVER ART OR STILLS FROM THE FILM) BUT HER FRANCO SUPPORTING ROLES ARE ALWAYS GREAT STANDBYS FOR THE SWINN OBSESSED MANIAC. SHE ALSO GRACES THE SCREEN IN THE FRANCO HIT **EXORCISME** (1979), **LADY PORNO** (1976), **DORIANA GREY** (1976), **SHINING SEX** (1975), AND THE UNBEATABLE ROMAY SPECTACLE **DOWNTOWN** (1975).

MONICA SWINN MOST ALWAYS GETS THE SHORT END OF THE STICK IN REVIEWS AND CATALOGUE DESCRIPTIONS WITH HER IRREGULAR BEAUTY, BUT I HAVE TO ADMIT THAT WHENEVER I SEE HER NAME IN ANYTHING I DON'T ALREADY HAVE, I WILL QUICKLY GRAB THAT TITLE NO MATTER WHAT IT CONSISTS OF. IF THERE IS ONE ACTRESS I CAN HAVE TO MYSELF AMONGST THE THRALLS OF FANS BOWING DOWN TO NERI, FENECH, GUIDA, LINDBERG, BENESSI, ROMAY, BOUCHET, FAN, SENATORE, MIRANDA, ETC. IT CAN ALWAYS BE THE STERN AND DARK CHARACTERS OF MONICA SWINN.



SWINN CONTINUES TO VICTIMIZE, IN **EXORCISME** (1979)

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OH MY GOD, IT'S...

WOMEN IN FURY

(1985)



WRITTEN AND DIRECTED BY MICHELE MASSIMO TARANTINI, *WOMEN IN FURY* (AKA *FEMMINE IN FUGA*) IS AN ITALIAN-BRAZILIAN CO-PRODUCTION, WHICH KNOWS THE BEST PARTS OF THE THE GIRLS IN PRISON BLUEPRINT, AND COMFORTABLY FOLLOWS THEM TO A TEE. IF THE IDEA OF SWEATY, CATFIGHTING LESBIANS IN A SOUTH AMERICAN PRISON SOUNDS TO YOU LIKE AN APPEALING CUP OF SLEAZE, LOOK NO FURTHER!

LA CUITA

SUZANE CARVALHO IS ANGELA, WHO IS SENTENCED TO 18 YEARS IN THE SAN ANTONIO LIBERTE WOMEN'S PRISON IN BRAZIL AFTER COVERING FOR HER HEROIN ADDICTED BROTHER (PAULO GUARNIERI) WHO MURDERS A LOCAL DRUG LORD.



AS THE FRESH MEAT IN THE RUSTED METAL AND CONCRETE HOT HOUSE, SHE IS THE IMMEDIATE PREY OF THE RESIDENT CELLBLOCK LESBIAN NAMED JOANNA.



"IN THIS CELL YOU'RE MINE -- AND YOU'LL LOVE IT!"

I MUST ADMIT THAT CARVALHO'S TURN AS THE INNOCENT-YET-VICIMIZED NEW FISH IS ONE OF MY FAVORITES IN WIP HISTORY, AS SHE IS ROUTINELY RAPED, MOLESTED, BEATEN WITH WET TOWELS, AND HUNG BY A NOOSE.



ANGELA IS THE PRISON BICYCLE, AND EVERYONE GETS A RIDE!

THE ONLY PERSON THAT SHOWS THE UNJUSTLY JAILED ANGELA ANY REAL KINDNESS, IS DENISE, A HALF-CRAZY 350-POUND BLACK INMATE WHO DOESN'T TAKE ANY SHIT FROM ANYBODY, AND AT ONE POINT BEHEADS SOME MEAN CLINT WHO TRIES TO STAB ANGELA!



ANGELA'S FORCED LESBIANISM SESSION AT THE HANDS OF THE HORNY MATRON IS ESPECIALLY NOTEWORTHY, AS IT'S PACKED WITH UNCOMFORTABLE TENSION, SENSUAL NIPPLE SUCKING, AND GLORIOUS FULL FRONTAL NUDITY.



BUT, OH CRUEL FATE, JUST MOMENTS BEFORE ANGELA IS GRANTED A FULL PARDON, CHAOS VIA A MASSIVE PRISON RIOT BREAKS OUT, AND SHE, JOANNA, AND 3 OTHER GIRLS ESCAPE INTO TO JUNGLE. JOANNA HUMOUROUSLY SCREAMS AT THEIR PURSUERS:

**COME N' GET US
YOU FAG-LICKING
BASTARDS!**



WOMEN IN FURY IS A FUCKING BLAST, AND WON'T DISSAPPOINT. IT'S OUT ON A DECENT DVD BY SHRIEK SHOW, EXCEPT FOR A REALLY FUCKING WEIRD ANOMALY THAT OCCURS FOR A BRIEF PERIOD DURING CHAPTER 8, WHEN THE ESCAPING GALS HAVE BEEN TIED UP BY SOME HORNY JUNGLE-DWELLING-JERKS ABOUT TO RAPE THEM.

FOR ABOUT A MINUTE YOU CAN CLEARLY HEAR BACKWARDS AUDIO FROM CHAPTER 1 BLEEDING THROUGH, COMPRISED OF GARBLED VOICES AND WAILING POLICE SIRENS!

Art by Bergin III, words by Robin Bougle

STRIKE OF THE TORTURED ANGELS

BY: RYAN BUREYKO

SHIT! A RARE, TRULY HARD TO FIND WOMEN IN PRISON FILM IS THIS 1980 EFFORT FROM HONG KONG. WHAT BETTER WAY TO SPEND A COUPLE OF

HOURS KNEE DEEP IN INFLUENZA THAN WITH WIP ACTION - ASIAN STYLE? AT LEAST THE BOX OF KLEENEX WAS HANDY, SINCE I NORMALLY NEED IT FOR REASONS OTHER THAN COUGHING AND SNEEZING.

"...A CHINESE CHICK IN BLACKFACE WEARING A NASTY AFRO."

I CONSIDER MYSELF A WIP EXPERT, OWNING WELL OVER 50 TITLES, YET THIS ONE HAD SOMEHOW ELUDED ME. IN THE PAST I HAVE BEEN PRIVY TO SCENES CHOCK FULL OF LESBIANISM, PHYSICAL ABUSE, ELECTROCUTION, A BOTCHED ABORTION, FORCED URINATION, AND MORE COMMUNAL SHOWERS THAN THE WNBA.

I'LL TELL YOU WHAT'S EXCITING ABOUT ASIAN WIP FILMS, AND THAT'S THAT THERE ARE NO TABOOS THAT CAN'T BE BROKEN. THE SEX HELL SERIES OUT OF JAPAN IS A PERFECT EXAMPLE OF WRETCHED EXCESS. AND THAT BEING SAID, IF YOU ARE ANYTHING LIKE ME - YOU LOVE EXCESS!

WHERE DID IT GO, LORD? WHERE DID IT GO?

HERE IS THE BREAKDOWN: GIRL BEATS THE SHIT OUT OF A DRUNK IN A BAR BECAUSE HER MOM AND SISTER ARE BEING CORNHOLED BY THE SAME GUY. GIRL GETS SENT TO PRISON. GIRL'S SISTER GETS PREGNANT, GETS AN ABORTION (AS ALL GOOD ASIAN GIRLS DO IN THESE MOVIES) GIRL THEN AND KILLS HERSELF VOWS REVENGE. I WISH I COULD BE MORE COLOURFUL, BUT THAT'S ABOUT ALL THERE IS.

WE DO GET A TEASE OF MUD WRESTLING ACTION AND AN INITIATION BEATING OF THE "NEW FISHES", BUT HELLO? THERE WERE SHOWERS IN THIS MOVIE. THERE WERE GIRLS IN SAID SHOWERS. WHERE WERE THE BOOBS? NOT ONE SINGLE INCH OF SWEATER MEAT IN AN 80 MINUTE MOVIE. THERE'S SOMETHING SERIOUSLY WRONG HERE.



THE ONE SAVING GRACE OF THIS MOVIE WOULD BE THE ACTRESS WHO WILLINGLY WENT THROUGH THE EXTREME 'AMOS N' ANDY' MAKEOVER. I GUESS THE FILMMAKERS THOUGHT THAT HAVING A BLACK GIRL IN PRISON WAS A NECESSARY EXPLOITATION ANGLE, SO MUCH SO THAT WE END UP WITH A CHINESE CHICK IN BLACKFACE WEARING A NASTY AFRO.

I GIVE THIS FILM 2 STARS OUT OF A POSSIBLE 5. ONE STAR FOR THE BARE ASSCHEEK I BELIEVE I SAW - BUT MIGHT HAVE IMAGINED SINCE IT WAS SO QUICK. THE OTHER STAR WAS FOR THE TUBERCULOSIS ANGLE. NOTHING LIKE A SCANTILY CLAD FEMALE WITH A REAL PHLEGMY COUGH.



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CHRIS ENGS' *ALONE IN THE DARK*

A Very Special Prison For Women (GERARD KIKOINE, 1980)

THE THING YOU HAVE TO UNDERSTAND ABOUT "A VERY SPECIAL PRISON FOR WOMEN" (OR: "PRISON TRÈS SPÉCIALE POUR FEMMES" AS IT'S KNOWN IN ITS ORIGINAL FRENCH) IS THAT IT'S NOT A WIP MOVIE - IT'S HARDCORE PORN. MOREOVER, IT'S HARDCORE '80S EUROPORN. "A VERY SPECIAL PRISON" IS CONSIDERED A CLASSIC OF THE GENRE, WHICH I GUESS IS TRUE, BUT THERE'S ONE THING ABOUT '80S EUROPORN THAT'S KIND OF HARD TO GET AROUND: IT'S REALLY UNSEXY.

I'D TELL YOU THE PLOT, BUT SINCE THE DIALOGUE WAS (PRINCIPALLY) IN FRENCH AS WELL AS GERMAN, SPANISH, AND A SMATTERING OF ENGLISH (BEST REPRESENTED BY THE LINE "OH YES. MY BOOBS.") I HAVE NO IDEA WHAT WAS GOING ON. BUT HERE'S THE GIST: THERE IS A FOREIGN LANGUAGE SCHOOL IN PARIS WHERE EVERYBODY FUCKS A LOT. GIRLS FROM SAID SCHOOL ARE ROUNDED UP AND TAKEN TO A PRISON WHERE THEY ARE FORCED TO FUCK A LOT. THEN SOME OF THEM ARE TAKEN AWAY TO A SLEAZY BUSINESSMAN'S ESTATE WHERE THEY'RE FORCED TO HAVE SEX WITH GUYS WHO ARE MEANT TO BE ARABS BUT INSTEAD LOOK LIKE CHILDREN PLAYING DRESS-UP WITH BEDSHEETS AND SUNGLASSES. THEN A BAD GUY WHO (ONE ASSUMES) IS OPERATING THIS TIGHTLY WOVEN CONSPIRACY IS ARRESTED. THE END.

AND WITH AROUND 20 DIFFERENT SEX SCENES, THERE'S NO WANTING FOR LACK OF MATERIAL. THE PROBLEM IS THAT WHEN YOU'RE TRYING TO CRAM THAT MUCH ACTION INTO A 90 MINUTE MOVIE, THE SCENES ALL END UP BEING REALLY SHORT. STICK IT IN, PULL IT OUT, WEAK CUM SHOT ON HER BOOBS, NEXT! AND WHEN YOU HAVE THAT MANY SCENES, NOT ALL OF THE "TALENT" IS GOING TO LOOK AMAZING. ONE WOMAN, FOR EXAMPLE, WHO GOT DOUBLE-TEAMED IN THE WASHROOM SINK LOOKED SIGNIFICANTLY LIKE YEARDLEY SMITH AND I REALLY DON'T NEED TO THINK ABOUT LISA SIMPSON WHEN I'M TRYING TO GET TURNED ON. FOR THAT MATTER, THERE WAS THE GUY AT THE END WHO I'M SURE WILL BE FOUNDING A WHOLE NEW ARENA OF ADULT FILM - SWEATERVEST PORN.

NO, THIS WAS NOT A SEXY PRISON BY AND LARGE, AND IF THE NUMBER OF SOFT-ONS THAT GOT SCREEN TIME WAS ANY INDICATION, THE DUDES IN THE MOVIE SEEMED TO KNOW IT. LOOK -- IF I'M GONNA TRY TO RUB ONE OFF, THE LAST THING I WANT TO SEE IS SOME DUDE'S FLACCID WANG STARING AT ME LARGER-THAN-LIFE FROM THE TV SCREEN, AND THEN ANOTHER, AND THEN ANOTHER. YOU JUST GET THE FEELING THE MALE ACTORS WERE LIKE, "WELL, I GUESS I'LL DUMP IT IN YOU IF THERE'S NO ONE ELSE. ARE YOU SURE GINGER LYNN ISN'T AVAILABLE?"

THE ACTUAL NUMBER OF WOMEN IN PRISON "A VERY SPECIAL PRISON..." IS MIDDLING. YOU

SHOWER SCENE

CUTCHÉS THAT MAKE IT INTO HAVE THE QUASI-LESBIAN THE NAKED BEATING IN MANACLES AND SEVERAL SEX SCENES WITH THE GUARDS (ACTUALLY, THE SCENE WHERE THE FEMALE WARDEN GOT BENT OVER THE DESK AND DONE FROM BEHIND WASN'T BAD) - BUT THERE'S

"OH YES. MY BOOBS."



NO ESCALATION OF EXPLOITATION OR SUSPENSE, JUST A STEADY STREAM OF WHAT SEEMS TO BE UNSATISFYING FUCKING. AND, FOR THAT MATTER, UNLESS YOU'RE INTERESTED IN PERIOD PIECES OR SEEING ONE OF THE CREEPY FRENCH GUYS FROM *TRACI, I LOVE YOU* IN A SUPPORTING ROLE, THERE'S PROBABLY NOT MUCH TO SATISFY PORN LOVERS.

Girls Riot (MANFRED PURZER, 1983)

THERE'S SOME MISREPRESENTATION GOING ON IN THIS DUBBED GERMAN EXPORT (ORIGINALLY TITLED "RANDALE"). FIRST OF ALL, IT ISN'T SET IN A WOMEN'S PRISON - GIRLS RIOT TAKES PLACE AT A TEEN GIRL REFORM SCHOOL (NOT THE KIND WITH WENDY O. WILLIAMS, THE KIND WHERE YOUNG GIRLS ARE SENT IF THEY DON'T LOOK LIKE A TEUTONIC GODDESS) AND SECOND, THERE ARE TWO OCCURRENCES IN THE FILM THAT COULD QUALIFY AS THE TITULAR 'RIOT'. YOU CHOOSE WHICH ONE IT IS:

1) THE SCENE WHERE THE GIRLS BANG THEIR SPOONS ON THE DINNER TABLE IN UNISON, CHANTING "WE WON'T EAT", OR...

2) THE PART WHERE A DOZEN TEENS (IN WHAT MUST BE THE MOST SINGULARLY GERMAN MOMENT IN THE MOVIE) PROTEST THE TRAGIC SUICIDE OF ONE OF THEIR FRIENDS BY DONNING PLASTER DEATH MASKS AND SMOKING SILENTLY.

IF EITHER OF THESE EVENTS QUALIFIES AS A "RIOT" IN YOUR EYES, YOU SURELY WON'T BE DISAPPOINTED WITH HOW THINGS UNFOLD. OTHERWISE YOU'RE IN FOR WHAT COULD (WITH THE EXCEPTION OF A FEW ISOLATED SWEAR WORDS AND SPORADIC PUBESCENT BOOBIES) PASS FOR A MORALISTIC MADE-FOR-TV MOVIE.

OUR PROTAGONIST ANDREA, NEWLY ARRIVED AT THE BUCHENECH SPECIAL EDUCATION HOME, IS PITTED AGAINST THE ENTIRELY TYPICAL HEADMISTRESS. IT IS THE AGE OLD ARGUMENT: DO THE GIRLS NEED TENDERNESS (ANDREA) OR DISCIPLINE (HEADMISTRESS)? WELL, IF THE APPARENT SUBTEXT IS ANYTHING TO GO BY, IT'S "DISCIPLINE". ANDREA TRIES TO MAKE A DIFFERENCE, FAILS, LOSES THE GIRLS' TRUST (FOR NO GOOD REASON), ALMOST GETS ONE OF THE GIRLS ABDUCTED BY AN EVIL PIMP THROUGH HER CARELESSNESS, AND QUITS IN THE WAKE OF IT ALL BEFORE HER SUPERIORS CAN FIRE HER. PLUS, IT'S CLEAR THAT REFORM SCHOOL LIFE ISN'T REALLY THAT BAD AND IF YOU EVER END UP IN ONE SOMEDAY AND FORSAKE THE CARING EMPLOYEES FOR THE HORRORS OF THE REAL WORLD YOU CAN EXPECT TO FIND YOURSELF A) GANGRAPE BY A GROUP OF 10 SWARTHY MEN, B) HIT BY A CAR, OR C) PITCHING YOURSELF IN FRONT OF A TRAIN. SO DON'T DO IT. DID I MENTION THE MORALITY?

I'D RUN DOWN THE SEXY PARTS, BUT THERE REALLY AREN'T ANY. PRETTY MUCH THE ONLY TITS WE GET IN THE PICTURE ARE SONJA'S - A CRAZY, NOT-REMOVELY-LEGAL-LOOKING GIRL WHO IS SHOWING OFF HER HOMEMADE TATTOO TO ANDREA -- AND WHEN THE HEADMISTRESS BRISKLY WALKS THROUGH THE SHOWER ROOM TO DISCOVER ONE OF THE GIRLS HAS GOTTEN HER FIRST PERIOD (TO WHOM THE OTHER GIRLS ARE SINGING "FOR SHE'S A JOELY GOOD FELLOW," WHICH CONJURES UP SOME BIZARRE QUESTIONS).

GIRLS RIOT DID CONTAIN SOME GOOD LINES OF DIALOGUE, HOWEVER, SO HERE'S A SAMPLING DEVOID OF CONTEXT: "MY GRANDMOTHER USED TO SAY IT'S BETTER TO CROUCH THEN TO BEND OVER." "YOU KNOW WHAT YOU NEED? YOU BITCHES. WELL YOU CAN ALL GO TO HELL!" "THIS IS YOUR COLLEAGUE, GABBY DONUT." "WELL, WILL WONDERS NEVER CEASE -- THIS CHILD IS GYNECOLOGICALLY INTACT." "GET A LOAD OF THOSE TWO CUNT-EATERS." "I'M NOT INTERESTED IN FINDING OUT WHO STARTED IT, I JUST WANT TO KNOW WHY THEY WERE FIGHTING LIKE CATS IN HEAT." AND PERHAPS THE BEST LINE IN THE MOVIE: "GARY COOPER, FUJYAMA AND ASSHOLE."

ENG©2006



THIS SCENE DOES NOT APPEAR IN "GIRLS RIOT"



... AND NEITHER DOES THIS SCENE. SORRY.



FURTHER PROOF OF THE ENDURING FASCINATION WITH INCARCERATED BABES, THE MOST POPULAR EPISODE OF CHARLIE'S ANGELS IS THE ONE WHERE THEY ALL GO TO PRISON,



ANGELS IN CHAINS

OUR HIGHEST RATED SHOW EVER. THE NETWORK WOULD RUN IT EVERY WEEK IF YOU'D ALLOW THEM TO.



AND WHY NOT? THIS ONE HAS IT ALL.



MERELY THE FOURTH ANGELS EPISODE EVER, THE SHOW OPENS LIKE A CLASSIC B-GRADE DRIVE-IN FEATURE, WITH A BUXOM PRISONER TRYING TO ESCAPE.

LAUREN TEWIS (FROM THE LOVE BOAT) PLAYS THE MISSING CONVICT'S HALF-SISTER WHO HIRES THE ANGELS TO FIND HER.



FARRAH FAWCETT'S NIPPLES REMAIN VERY ERECT THROUGHOUT THIS EPISODE. IN THE FIRST SCENE WE SEE HER, SHE IS LOOKING DOWN AT HER OWN HARD NIPPLES. REALLY!

THE ANGELS DRIVE TO PINE PARISH COUNTY AND SPEED DOWN A LOCAL HIGHWAY IN ORDER TO BE ARRESTED.



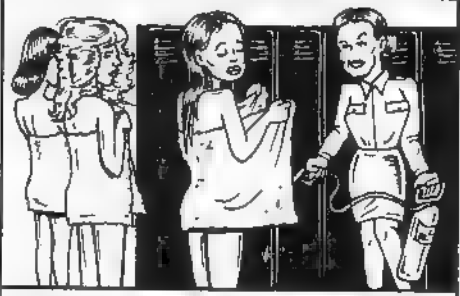
THE SHERIFF PLANTS A BAG OF PILLS AND POT IN THE ANGELS' CAR AND THEY ARE SENT TO PRISON.



HEAD GUARD MAXINE IS PLAYED BY MARY WORONOV WHO WAS ALSO THE PRINCIPAL IN ROCK N' ROLL HIGH SCHOOL.



A YOUNG KIM BASINGER PLAYS ONE OF THE OTHER INMATES.



MAXINE SMIRKS SADISTICALLY AS SHE DEMANDS THE ANGELS OPEN THEIR TOWELS TO BE SPRAYED WITH DISINFECTANT.

THE SUBJUGATION & HUMILIATION OF THE ANGELS IS INTENSE & SUSTAINED.



WHAT DO YOU THINK THIS IS? SAKS FIFTH AVENUE? NOW DROP THE TOWELS & GET TO IT.

THE GIRLS ARE MADE TO DRESS UP FOR A 'PARTY' AT THE HOUSE



THEY AND OTHER INMATES ARE FORCED TO ACT AS 'ESCORTS' FOR WEALTHY PARTY GOERS.



THE ANGELS ESCAPE BY CHOKING TWO COPS WITH THEIR MANACLES.



NEXT THEY FLEE ON FOOT, CHAINED TOGETHER LIKE THREE SIDNEY POITTIERS IN 'THE DEFIANT ONES'. THEY SPLASH SEXILY THROUGH THE SWAMP IN THEIR FLARED PRISON DENIM.



IN THE END, BOSLEY HIRES KIM BASINGER AS A RECEPTIONIST! WAY TO GO, BOSLEY!

A REAL WOMAN FROM PRISON

By G.B.

A COUPLE OF MONTHS AGO WHEN ROBIN WROTE ME AND ASKED IF I MIGHT BE INTERESTED IN WRITING SOMETHING FOR HIS WOMEN-IN-PRISON ISSUE OF CINEMA SEWER, I TOLD HIM THAT I HAD A FEW GOOD IDEAS ON WHAT TO WRITE. MY FIRST IDEA WAS FOR A REVIEW OF ONE OF THE BEST W.I.P FILMS, CAGED HEAT, WITH MY 2ND CONCEPT BEING SOME SORT OF ESSAY ABOUT THE FORMULA THAT GOES INTO THE MAJORITY OF THESE FILMS. BUT WHEN I SAT DOWN TO WRITE THIS, NEITHER OF THOSE SEEMED REALLY INTERESTING. WHY WRITE ABOUT THAT KIND OF STUFF WHEN I CAN DO THE REAL THING?!

YOU SEE, I'M WHAT THEY CALL A "JOHN". I HAVE SEX WITH PROSTITUTES. IT'S NOT BECAUSE I'M UGLY OR UNINTERESTING TO THE OPPOSITE SEX, IT'S MORE ABOUT WHAT TURNS ME ON. I LIKE DESPERATE WOMEN, AND I LIKE WHAT A WHORE REPRESENTS. I'VE ALWAYS BEEN ATTRACTED TO HOOKERS, DANCERS, AND PORN STARS... AND I SEE HOOKERS WHENEVER I CAN. ACTUALLY, I'D SEE THEM EVERY DAY IF I COULD, BUT I'M BASICALLY POOR, SO I ONLY SEE THEM A HALF DOZEN TO TEN TIMES A YEAR.

SOUNDS LIKE I'M OBSESSED WITH SEX WORKERS, DOESN'T IT? MAYBE THAT'S TRUE TO SOME EXTENT. YET IT'S NOT JUST A STREET WALKER'S MUSTY SCAR TISSUE COVERED ASS AND HER WORN PIMPLY FACE THAT TURNS ME ON... IT'S HER ATTITUDE. THESE GIRLS ARE TOUGH! THEY ARE ALSO THE PERSONIFICATION OF 'SEX IF YOU DESIRE'. I LIKE THE FACT THAT THEY ARE HONEST ABOUT THIS SEX-DRIVE BUSINESS WHICH MANKIND HAS BEEN TRYING TO IGNORE AND SHOO AWAY FOR AT LEAST ALL OF MY



"FROM A SESSION IN A SHITTY HOTEL IN EARLY 2003"

41 YEARS, AND I SUSPECT A LOT LONGER.

THERE ARE PLENTY OF REASONS TO WANT TO HAVE SEX WITH HOOKERS BESIDES THE OBVIOUS FACT THAT WHORES DO THINGS OTHER WOMEN DON'T DO. TRY GETTING YOUR GIRLFRIEND TO LICK YOUR DIRTY ASSHOLE OR DRINK YOUR CUM AFTER YOU FUCK AND SEE WHAT SHE SAYS. FOR AN ADDICT WHO HAS SEEN AND DONE A LOT WORSE FOR A HIT, IT'S NO BIG DEAL. SHE'S GONNA DO WHAT IT TAKES TO GET YOU TO CUM SO SHE CAN GET HER MONEY AND HER FIX. WITH THAT IN MIND, I'D LIKE TO INTRODUCE YOU CINEMA SEWER READERS TO SOMEONE.

DEB IS A SCRAWNY, GOOD NATURED SLUT WHO HAS BEEN STREET-WALKING VANCOUVER'S MISERABLE LOWER EAST SIDE FOR PROBABLY ABOUT 4 YEARS NOW. I BEGAN FUCKING HER ROUGHLY 3 YEARS AGO (WHEN SHE LOOKED A LOT LESS STREET) ON AND OFF ABOUT 3 TIMES A YEAR ON AVERAGE. DEB IS A HEROIN AND CRYSTAL METH ADDICT, AND SHE LOOKS WAY OLDER THAN SHE PROBABLY IS. THE STREET ISN'T KIND TO THOSE WHO MAKE THEIR LIVING ON IT, AND IT ISN'T MUCH KINDER TO THE JOHNS FOR THAT MATTER. I'VE



"DEB HELD HER ASS OPEN FOR ME SO I COULD TAKE (THIS PICTURE). IT WAS ABOUT NOON AND PEOPLE WERE PASSING BY THE ALLEY WHERE WE WERE AND KEPT LOOKING."

ALWAYS GOT A RUBBER HANDY
WHAT WITH THE LOWER EAST
SIDE'S HIV AND SYPHILIS RATES
BEING THE HIGHEST IN NORTH
AMERICA.

I USUALLY STICK WITH
DEB OR ONE OF THE OTHER
GIRLS I KNOW BECAUSE
FUCKING STREETWALKERS
CAN GET ROUGH. A GUY
I KNOW CAME UP HERE
FROM SEATTLE AND GOT
PEPPER SPRAYED IN THE
EYES RIGHT OFF MAIN AND
CORDOVA. THIS CUNT TOOK
HIM BEHIND A CHURCH INTO
A SECLUDED ALCOVE, AND
AFTER SHOWING HIM PUSSEY
SHE ATTACKED HIM WITH THE
SPRAY AND SOME WENT IN
HIS EYES. HE PUNCHED THE
BITCH, BREAKING HER NOSE
AND KNOCKING OUT AT LEAST
3 TEETH. HE FELT BAD ABOUT
IT BUT WAS SURE GLAD HE
DIDN'T LOOSE HIS WALLET,
WHICH HAD \$300 IN IT.

ANYWAY, I HAVE SEVERAL
PLACES DEB TAKES ME FOR
A SESSION, RANGING FROM
HER RUN DOWN ROOM, THE
VENUS FORN THEATER, OR
TO ONE OF THE MANY HOTELS NEAR MAIN AND HASTINGS STREET. DEB GETS HER
PAYMENT AFTER I CUM, AND I USUALLY GIVE HER \$20 FOR HEAD, \$40 FOR THE
PUSSEY, OR \$50 TO \$60 FOR EVERYTHING I LIKE INCLUDING BEING ABLE TO SLAM IT
UP HER BUTT. OFTEN TIMES SHE'LL TAKE LESS, OR AGREE TO TAKE DRUGS AS PAY -
WHICH I CAN SOMETIMES GET FOR A LOT LESS THAN I WOULD HAVE HAD TO GIVE
HER IN CASH. SHE'S PRETTY MUCH BOTTOM OF THE BARREL, PRICE WISE, AND SHE
WORKS ABOUT 10 TIMES A DAY... MOST EVERY DAY.



"TAKEN AFTER A SESSION
IN MID 2003"

SO DEB ONCE TOLD ME SHE'S DONE TIME, SO I FIGURED AN INTERVIEW ABOUT HER
CRIMINAL LIFE WOULD BE A GOOD EXCUSE TO GET TOGETHER AGAIN, ONLY I WAS
DRUNK AND WE HAD A HARD TIME GETTING ANYTHING... HERE IS WHAT I RECORDED.

GB: OK, IT'S ALL GOING NOW... DID YOU KNOW THAT A LOT OF GREEK FAMILIES IN
GREECE ARE FORCED TO PROSTITUTE THEIR DAUGHTERS TO GENERATE MONEY
FOR THEIR WEDDING? YOU KNOW... BECAUSE IN GREECE, IT'S THE WOMAN WHO
MARRIES THE MAN AND HAS TO FOOT THE BILL.

Deb: That's fucking stupid! (Laughs) Those guys should get their heads examined.

GB: I WANT TO ASK YOU SOME... LET'S TALK ABOUT YOUR TIME IN PRISON.
YOU SAID YOU SPENT SOME TIME IN PRISON?

Deb: Not much to tell, you know? When I was younger, I got in to all kinds of trouble. I was a troubled
kid. There was a girl I knew, and we used to get high a lot. She got me into all that stuff, and we ended
up running away. That was in Sudbury. We went to Toronto and I got picked up as a runaway, but I
was old enough to get put in a holding tank. That was the first time.

GB: YOU WERE PRETTY YOUNG... THAT WAS YOUR FIRST TIME IN JAIL? WHAT
WAS IT LIKE IN THERE? YOU NEVER GOT PUT IN FOR...

Deb: The cops taught me how to turn tricks by locking me up, so you can tell people that. I can get
cleaned up and save some money up and be doing something else, but the fucking cops are the ones
that train these girls down here. Putting me in with them. I mean like other girls, you know?

GB: BUT THEN YOU WERE IN FOR DRUGS. WHAT DID THEY CATCH YOU WITH?
THOSE ARE THE...

Deb: I've been in for all that. I believe in spirits and... whatever you wanna call them, ghosts or
whatever. You might think that's funny.

AND THAT'S ALL I GOT ROBIN, SORRY. SHE STARTED TALKING ABOUT GHOSTS AND
WE GOT ALL OFF TRACK. WHAT IS YOUR DEADLINE FOR THE ISSUE? I CAN
PROBABLY GET AHOLD OF HER AGAIN IF YOU WOULDN'T MIND PAYING FOR PART
OF THE SESSION. MAYBE I CAN GET MORE ON TAPE AND NOT BE SO DRUNK THIS
TIME. (EDITORS NOTE: NO, I DID NOT (24) PAY FOR HIM TO SEE A HOOKER. SHEESH)

CHICKS IN CHAINS



THE FILIPINO WIP CINEMA OF ROGER CORMAN

IN THE EARLY '70s, ROGER CORMAN GREW WEARY OF MAKING BIKER GANG FILMS AND FIGURED THAT SHOOTING WOMEN IN PRISON MOVIES IN THE PHILIPPINES COULD ALLOW HIM TO MAKE FILMS CHEAPER, IN BETTER WEATHER, MORE EXOTIC LOCATIONS, AND WITH A CAST AND CREW WILLING TO WORK FOR PEANUTS IN HOPES OF MAKING IT BIG IN THE INTERNATIONAL MARKET. AND AFTER HE HIRED A YOUNG UOFC FILM STUDENT NAMED JACK HILL (A CLASSMATE OF FRANCIS FORD COPPOLA), AND LOCAL FILIPINO DIRECTORS EDDIE ROMERO AND GERRY DE LEON TO WORK FOR AMERICAN INTERNATIONAL PICTURES, CORMAN WOULDN'T EVEN HAVE TO DO ANY WORK TO REAP THE REWARDS!



CORMAN'S PLAN (NOW CALLED "OFFSHORING") WAS REVOLUTIONARY, AND HIS THINKING WAS THAT IF US PRISONS WERE BAD, THEN THOSE IN THE PHILIPPINES MUST BE TRULY SHOCKING AND SICKENING IN THE TREATMENT OF THEIR INMATES. TRUE, GRINDHOUSE PATRONS WERE USED TO DARK LIGHTING IN THEIR ENTERTAINMENT (WHICH COULD HANDILY DISGUISE A THREADBARE SET OR SUGGEST MORE ACTION THAN WAS REALLY OCCURRING) BUT CORMAN'S PHILIPPINO FILMS WERE FUCKIN' EXPENSIVE BY CONTRAST, WITH LUSH TROPICAL BACKGROUNDS, NATIVE ACTORS, REALISTIC SETTINGS, AND THAT BRILLIANT LIGHT OF THE PHILIPPINES SHINING DOWN ON IT ALL.

AND STUNTS N' MASSIVE EXPLOSIONS? NOT A PROBLEM. AS JACK HILL ONCE TOLD FANGORIA MAGAZINE "IF THEY WANT TO HAVE A MAN ON FIRE, THEY JUST SET A GUY ON FIRE WHO'LL TRY AND JUMP INTO THE THE WATER AS QUICK AS HE CAN." SOUTHEAST ASIA, BABY... WHERE LIFE IS CHEAP!

IT WAS AN IDEA TOO GOOD TO FAIL. WITHIN 300 DAYS IN A MONEYMAKING FLOOD OF LOW BROW EXCELLENCE, CORMAN HAD 4 OF THESE FUNKPIES COOKED UP -- WHICH ARE SOME OF THE MOST ENTERTAINING WIP FEATURES TO EVER BE MADE BY AN AMERICAN PRODUCTION COMPANY.

THE BIG DOLL HOUSE (1971)

QUENTIN TARANTINO ONCE DEEMED JACK HILL "THE HOWARD HAWKS OF EXPLOITATION," CITING THE DIRECTOR'S ABILITY TO WORK IN SEEMINGLY ANY GENRE AND DELIVER A MIND BOGGLING WAD OF THRILLS EACH TIME. JACK IS IN MY TOP 5 FAVORITE DIRECTORS OF ALL TIME, AND IT'S BECAUSE OF FILMS LIKE THIS WHICH JUST EFFORTLESSLY BRING JOY-- AND NOT JUST BECAUSE OF ALL THE SKIN AND SLEAZE EITHER-- HIS FILMS HAVE A NUANCED BRILLIANCE ABOUT THEM.

SOME OF THE SKIN IN QUESTION BELONGED TO SOON-TO-BE WIP QUEEN ROBERTA COLLINS,



HERE IN HER ROOKIE OUTING. SHE'D LATER GO ON TO APPEAR IN NO LESS THAN THREE OTHER CLASSIC WIP FLICKS, BUT HERE SHE PLAYS ALCOFF, ONE OF THE PRISONERS JUDITH BROWN MEETS AFTER SHE'S TAKEN TO THE PRISON IN A LARGE, OBVIOUSLY HANDMADE, BAMBOO CAGE MOUNTED ON THE BACK OF A PICKUP WHICH IS INVENTIVE, IF ABSURD.

BUT IT'S BLAXPLOITATION SUPERSTAR PAM GRIER (IN HER FIRST SPEAKING FILM ROLE) WHO CLEARLY RULES THE ROOST AS SHE SINGS THE POWERFUL TITLE SONG, "LONG TIME WOMAN", (LATER REUSED IN JACKIE BROWN) AND

LESBIAN PROSTITUTE WHO DESPISES MEN ("YOU'RE ROTTEN, HARRY, YOU KNOW WHY? 'CAUSE YOU'RE A MAN. ALL MEN ARE FILTHY.")

BROOKE MILLS PLAYS A REDHEAD JUNKIE CELLMATE, WHO, IN THE MIDDLE OF THE NIGHT SUDDENLY GETS UP AND TRIES TO SET OUR NEW FISH ON FIRE. WHEN JUDITH OBJECTS TO BEING SET ALIGHT, THE REST OF THE GIRLS ATTACK HER AND PUT HER HEAD DOWN THE TOILET WHILE ACCUSING HER OF BEING A SPY. JACK HILL REGULAR SID HAIG HEIGHTENS THE WEIRDNESS PLAYING A HORNY GOOF WHO BRINGS THE PRISONERS FOOD N' OTHER TREATS FOR THE PROMISE OF UNLOADING SOME NUTCLUE.

HEAD GUARD, LUCIAN (KATHERYN LODER) IS EERILY SCRAWNY WITH HER TOOTHPICK ARMS AND EXISTS MOSTLY TO REMIND US THAT ANOREXIA IS A HORRIBLE DISEASE AND TO CHAIN N' TORTURE THE PRISONERS WITH SNAKES AND WHIPS. OH, AND TO WEAR SHORT SKIRTS. ALL OF THE STERN POWERFUL FEMALE GUARDS WEARS THESE REALLY TIGHT SKIRTS, BROWN KNEE HIGHS, CUTE LITTLE HATS, AND CARRY SUBMACHINE GUNS. IT'S QUITE AN IMPRESSIVE DISPLAY, ACTUALLY. NO LIE.

HILL LENSED THIS FAST PACED EXPLOITATION QUICKIE FOR \$125,000 WHICH WAS QUICKLY RELEASED IN THE U.S. ALONG WITH FILIPINO DIRECTOR GERARDO DE LEON'S **WOMEN IN CAGES** -- BOTH SPEEDILY EARNING BACK THEIR PALTRY INITIAL INVESTMENTS MANY TIMES OVER FOR CORMAN'S NEW WORLD PICTURES COMPANY.

PROBLEMS WITH THE CENSOR BOARD FOR A FILM LIKE **THE BIG DOLL HOUSE**, WERE TO BE EXPECTED, BUT IT REPORTEDLY SHOCKED EVEN THE HARDENED CORMAN WHEN HE SAT DOWN TO WATCH THE DAILIES, WITH SCENES SUCH AS A BODY CAVITY SEARCH, HEROIN

INJECTION, AND MALE RAPE ("GET IT UP, OR I'LL CUT IT OFF!!").

DESPITE THIS, THE FILM HAS A MARVELOUS CAMPINESS THAT NEVER SEEMS TOO HEAVY -- MAKING IT A PERFECT MOVIE TO PUT ON AT A PARTY. THE PREVIOUSLY WIDELY AVAILABLE (BUT NOW O.C.P.) DVD IS SADLY NOT LETTERBOXED, BUT IS TOTALLY WORTH HUNTING FOR.

WOMEN IN CAGES (1971)

WOW, LOOK AT THIS CAST AND CREW. I CAN ONLY ASSUME THAT THIS AND **THE BIG DOLL HOUSE** WERE FILMED BACK TO BACK, BEING AS THE ONLY DIFFERENCE IS THAT GERRY DE LEON NESTLES HIS BUMCHEEKS INTO THE DIRECTORS CHAIR THIS TIME OUT. PAM GRIER TAKES OFF THE INMATE GOWN AND SINKS HER TEETH INTO THE ROLE OF THE EVIL PRISON GUARD "ALABAMA". JUDY BROWN IS NO LONGER THE NEW FISH (INSTEAD PLAYING A MORE SEASONED INMATE) AND ROBERTA COLLINS BY CONTRAST NOW PLAYS THE ROLE OF THE EDGY JUNKIE. THE ONLY NEW PLAYER IN THIS ONE IS JENNIFER GAN WHOSE ONLY OTHER IMPORTANT CREDIT WAS AS MARLENE IN **NAKED ANGELS** (1969).

GRIER'S SADISTIC WARDEN IS AN EMBITTERED EX-CRACK WHORE FROM DETROIT, WHO IS NOW A POT-LOVING LESBIAN WITH A FULLY-EQUIPPED MEDIEVAL TORTURE CHAMBER... INCLUDING A GUILLOTINE!! THE FILM PLACES HER EVIL BLACK ASS IN THE POSITION OF SLAVE DRIVER,

WOMEN IN CAGES

White skin on
the black market

The
dirty dolls
of devil's
island.



IN METROCOLOR

R

JENNIFER GAN • JUDY BROWN • ROBERTA COLLINS • PAMELA GRIER
CIRIO SANTIAGO • DAVID OSTERHOUT & JIM WATKINS • JERRY de LEON • A NEW WORLD PICTURES RELEASE

GLEEFULLY WATCHING OVER HER "WHITE BITCHES" TOILING AWAY IN THE PLANTATION UNDER A SCORCHING HOT JUNGLE SUN. ROLE REVERSALS LIKE THIS JUST MAKE ME GIDDY!

TWO OF THE JAIL BIRDS ATTRACT HER ATTENTION, HOT BLOODED REDHEAD GAN, AND "SANDY", AN EVEN REDDER-HEADED REDHEAD PLAYED BY JUDY BROWN. THE TWO GIRLS DON'T GET ALONG, SO PAM UTILISES HER DISTINCT FORM OF CONFLICT RESOLUTION ("SEND THEM TO THE PLAYROOM!") WHEN THEY GET INTO A KNIFE FIGHT.

NOW, LET ME DESCRIBE THIS TORTURE SCENE, 'CAUSE IT'S A "JEM" (TRULY, TRULY, TRULY OUTRAGEOUS) FIRST BROWN IS STRIPPED NAKED, HAS HER BOUND ARMS PULLED HIGH OVER HER HEAD. SHE'S THEN LOCKED INTO SOME IRON BOOTS WHICH ARE THEN SLOWLY AND AGONIZINGLY SPREAD APART... AND THAT'S NOT EVEN THE TORTURE PART YET AS ALABAMA THEN ADVANCES ON SANDY'S VERY EXPOSED HONEY POT WITH A GLOWING HOT BRAZIER! HOLY CRAPTAXI!!

WITH THAT KINDA TREATMENT BEING DISHED, THE LADIES DESPERATELY WANNA ESCAPE WORKIN' DEM CANE FIELDS, BUT 'BAMA KEEPS HERSELF A GROUP OF SWEATY FILIPINO BANTITOS ON RETAINER WHO SHE SENDS OUT LIKE A PACK OF LECHEROUS DOGS TO

ROUND UP ANY SISTERS DUMB ENOUGH TO TRY'N MAKE A BREAK FOR IT. THE THING IS... SHE PAYS THE SAME WHETHER THE PRISONER COMES BACK DEAD OR ALIVE, RAPED OR UNRAPED. YES, THINGS GET UGLY.

DESPITE THIS, AFTER ROBERTA COLLINS IS TORTURED VIA BEING STRAPPED NAKED TO A GIANT SPINNING WHEEL AND STABBED WITH A GIANT 4-PRONGED TRIDENT (!?!?) OUR GIRLS EVENTUALLY HATCH AN ESCAPE PLAN AND GET WHILE THE GETTING'S GOOD. THIS IS A REALLY FUCKING FUN MOVIE, WITH THE OVER-THE-TOP VIOLENCE PLAYED NOT FOR SHOCKS, BUT FOR OUTLANDISH CAMP EFFECT, AND ALABAMA'S WILD COMEUPPANCE WHILE TIED TO A ROCK AND SPOUTING RACIAL POLITICS ("A WHITE MAN RAPED ME, A WHITE BITCH CAN KILL ME!") IS ONE OF THE MOST ENTERTAINING SCENES OF GRIER'S CAREER.

THE HOT BOX

A tropical torture chamber where anything can happen.

THE HOT BOX (1972)

THIS HAS THE HONOUR OF BEING THE 1ST FILM TO COMBINE THE NURSE AND WIP PICTURE FORMULAS. ALTHOUGH IT'S ONE OF THE LESS REMEMBERED FILMS FROM EITHER GENRE. ONE WOULD THINK THE PICTURE WOULD GET SOME SORT OF REVIVAL SINCE JONATHAN DEMME WAS CO-WRITER AND 2ND UNIT DIRECTOR, BUT IT REMAINS QUITE HARD TO FIND.

THEIR GUNS ARE HOT AND THEIR BODIES HARD.

DIRECTOR JOE VIOLA AND DEMME HAD ALREADY WORKED FOR CORMAN ON THE LOW BUDGET BIKER FUCK ANGELS HARD AS THEY COME, AND HERE DISH US 4 DELIBERATELY VACANT U.S. PEACE CORPS NURSES (PLAYED BY MARGARET MARKOV AND 3 NOBODIES) KIDNAPPED BY "THE PEOPLES ARMY", WHICH IS JUST ANOTHER NAME FOR 'RAGTAG BUNDLE OF GREASY DRUNKS IN SOME GENERIC BANANA REPUBLIC'. THE NURSES ARE FORCED TO SPEND MOST OF THEIR INCARCERATION TOPLESS, AND SLOWLY BECOME POLTI-KILLER GUN TOTING RADICALS ONCE THEY ARE SHOWN THE OBVIOUS PARALLELS BETWEEN THE CORRUPT LOCAL GOVERNMENT AND THE NIXON ADMINISTRATION.

SUFFICIENTLY CONVINCED OF THEIR RIGHTEOUSNESS IN THE CAUSE OF FIGHTING A BLOODY BATTLE ON THE REVOLUTIONAR-IES' SIDE, THE AIR HEADS UNLEASH ALL HELL ON THOSE WHO WOULD STAND IN THEIR WAY. THEIR "ENLIGHTENMENT" REMAINS A PERFUNCTIONARY FOIBLE OF THE PLOT, BUT HEY, WHATEVER... DID I MENTION THE NURSES TAKE OFF THEIR SHIRTS A LOT? THIS IS A TON OF FUN, ESPECIALLY WATCHING THE FILM CHURN OUT IT'S HEART WARMING LIBERAL PROPAGANDA WHILE BLATANTLY EXPLOITING FEMALE FLESH AND GLORIFYING VIOLENCE. I ♥ THE HOT BOX! SOMEBODY PUT IT OUT ON DVD, PLEASE.



Starring
ANDREA CAGAN MARGARET MARKOV
RICKEY RICHARDSON LAURIE ROSE
CARMEN ARGENZIANO CHARLES OERKOP

METROCOLOR

THE BIG BIRD CAGE (1972)

ONCE AGAIN, JACK HILL PULLS OUT ALL THE STOPS AS WRITER AND DIRECTOR FOR THE FILM WITH THE AWESOME POSTER TAGLINE: "WOMEN SO HOT WITH DESIRE THEY MELT THE CHAINS THAT ENSLAVE THEM!"

OUR HEROINE, TERRY (ANITRA FORD, WHO WAS A PRIZE SHOWGIRL ON "THE PRICE IS RIGHT" AND HERE MAKES HER FILM DEBUT), IS AN ACTRESS WHO IS BOINKING THE PRIME MINISTER OF SOME SHITTY LITTLE JUNGLE INFESTED COUNTRY, AND THE TWO GO OUT ONE NIGHT CLUBBING WHERE THE ON STAGE MUSIC IS BEING PROVIDED BY MISS PAM GRIER AND THE SCENE-CHEWING MR. SID HAIG!

THEY'RE LOUNGE SINGERS!? FUCK NO! GRIER AND HAIG ARE DIME-STORE REVOLUTIONARIES NAMED BLOSSAM AND DJANGO, WHO WHIP OUT WEAPONS AND PROCEED TO ROB THE PATRONS TO FINANCE LA REVOLUCION. DJANGO HAS THE BRILLIANT IDEA OF SNATCHING TERRY FOR RANSOM (BECAUSE SHE HAS "CLASS") BUT THE ESCAPE GOES SOUR WHEN THE COPPERS MOVE ON IN -- POLICE WHO BLAME THE WHOLE ROBBERY ON THE ONE PERSON THEY MANAGE TO CATCH: POOR TERRY!



PAM GRIER

WOMEN SO HOT WITH DESIRE THEY MELT THE CHAINS THAT ENSLAVE THEM!



THE BIG BIRD CAGE

WHEN YOU ARE ONLY HALF MEN AND WOMEN WHO ARE MORE THAN ALL WOMEN

...IONED FORD, GRIER AND HAIG -- WHO STEALS ALL HIS SCENES IN TYPICAL HAIG-IAN FASHION. (LOOK FOR HIM AS "CAPTAIN SPAULDING" IN **THE DEVIL'S REJECTS...**)

ALSO TAKE NOTE THAT AT THE BEGINNING OF THE FILM, WHEN ANITRA IS TAKEN TO THE PRISON BY BOAT, THE COVE THAT SHE'S DROPPED OFF AT IS THE SAME ONE

SUBSEQUENTLY USED FOR THE KURTZ COMPOUND IN **APOCALYPSE NOW** (1979). THE DVD HAS J. HILL COMMENTARY, IS PRESENTED FULL FRAME, AND IS SADLY G.O.P.

BLACK MAMA, WHITE MAMA DESPITE WIDESPREAD BELIEF IN MOVIE GEEK CIRCLES, THIS AIP RELEASE WAS NOT, IN FACT, PRODUCED BY RAGER CORMAN -- EVEN THOUGH AMERICAN INTNL. PICTURES FOLLOWED IS FORMULA FLAWLESSLY. CORMAN, AFTER A LONG ASSOCIATION WITH THE COMPANY, ANGRILY CUT TIES AND STARTED A RIVAL PRODUCTION COMPANY CALLED NEW WORLD AFTER AIP PRESIDENT JIM NICHOLSON RE-EDITED 4 OF HIS MOVIES WITHOUT PERMISSION.

BUT AIP CONTINUED TO FLOURISH WITHOUT CORMAN'S INPUT, AND **BLACK MAMA, WHITE MAMA** -- WITH DIRECTOR EDDIE ROMERO AND A STORY BY JONATHAN DEMME, WHO WOULD MAKE HIS OWN WIP FEATURE, **CAGED HEAT**, TWO YEARS LATER -- MARKS BLACKPLOTATION GIANT PAM GRIER'S TRIUMPHANT RETURN TO AIP (SHE'D BEEN A TELEPHONE SWITCHBOARD OPERATOR FOR THE COMPANY AT ONE POINT) HERE, GRIER IS A SOUL SISTAH IN FOR PROSTITUTION WHILE HER WHITE-AS-DRIVEN-SNOW COUNTERPART (MARGARET MARKOV IN HER BEST ROLE) IS A PATTY HEARST-STYLE POLITICAL REVOLUTIONARY.

MARKOV IS THE NEW FISH, AND OBVIOUSLY THE FIRST THING A NEW FISH WOULD DO BEHIND BARS IS GIT NEKKID AND HIT THE COMMUNAL SHOWERS -- WHICH YOU MIGHT EXPECT TO BE AN UNCOMFORTABLE AND SOMBER EVENT FOR SOMEONE WHO HAD JUST LOST THEIR FREEDOM -- BUT HERE IT'S A TIME FOR FUN AND GIGGLES, AND EVIL LESBIAN GUARD DENSMORE (PLAYED BY LYNN BORDEN, WHO CONTRACTED TYPHOID DURING THE CHOLERA AND TYPHOID EPIDEMIC THAT WAS SWEEPING THE AREA DURING FILMING) MASTURBATES AS SHE SPIES ON THE GOOFING SOAPED UP PRISONERS.

DENSMORE INSTANTLY TAKES A SHINE TO PAM, AND SUMMONS HER AFTER LIGHTS OUT FOR SOME SWEATY RUG MUNCHING. PAM REFUTES, AND LOOKS TO BE FACING THE WRONG END OF A SEVERE BEATING, BUT EVENTUALLY SHE AND MARKOV ARE SENT TO "THE OVEN", WHICH IS A LARGE METAL CLOSET IN THE MIDDLE OF A FIELD -- JUST BIG ENOUGH FOR TWO GIRLS TO STAND BACK TO BACK. IN THE SEARING TROPICAL HEAT THE WALLS GET RED HOT,

THUS ANITRA FINDS HERSELF IN A RUSTIC JUNGLE PRISON OVERSEEN BY WARDEN ZAPPA, A VILLAIN SO EVIL, THE FIRST ACT WE SEE HIM COMMIT IS THE KICKING OF A PUPPY WHILE SCREAMING "NO FIGHTING! NO FORNICATION! WORK WORK! PUNISHMENT, PUNISHMENT!!" THIS IS A GUY WHO LOVES HIS JOB. ODDLY ENOUGH, ALL HIS FEMALE INMATES ARE IN THE AGE RANGE OF 17-23, WITH A DRESS CODE COMPRISED OF CUT-OFFS AND BRALESS TANK TOPS.

THE BIG BIRD CAGE ITSELF, A THREE STORY SUGAR MIL/TORTURE RACK IN THE CENTER OF THE COMPOUND. (THE MASSIVE STRUCTURE WAS DESIGNED BY HILL'S FATHER, A MAN OF CONSIDERABLE TALENT WHO ALSO DESIGNED THE DISNEY LAND CASTLE!) IS SO UNSAFE, THAT WORKING INSIDE IT WITH ITS ENORMOUS CRUSHING GEARS IS ACTUALLY USED AS PUNISHMENT FOR BACK TALKERS. DON'CHA JUST LOVE THE NAMES FOR THE PLACE OF PUNISHMENT IN THESE MOVIES? THE PLAYDEN. THE OVEN. THE BIRD CAGE. THE MADHOUSE. THE HOTBOX. THE MEAT LOCKER. THE SAUNA. THE HOLE? **AWESOME.**

I DON'T WANNA BLAB TOO MUCH MORE ABOUT THIS ONE -- SINCE IT'S BEST ENJOYED WITH A FAIRLY EMPTY SLATE -- EXCEPT TO SAY THAT ITS LITTERED WITH EXPLOITATION GREATS SUCH AS FOXY MARISSA DELGADO, FUNKY CAROL SPEED, SWEATY VIC DIAZ (THE PETER LORE OF THE PHILIPPINES), AND OF COURSE, THE AFOREMENT-

CHICKS IN CHAINS

and nothing in common but the hunger of 1,000 nights without a man!



four associates. i.d presents
"BLACK MAMA, WHITE MAMA" color by movie lab
starring pam grier · margaret markov R an american international release

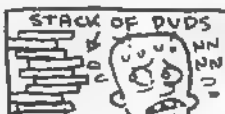
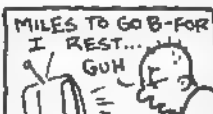
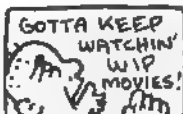
AND THE TWO NAKED BEAUTIES MUST STRUGGLE TO AVOID TOUCHING THEM (BURNT NIPPLES) WHILE WITHSTANDING THE SOARING TEMPERATURES.

THE EARLY '70S STREET TALK, THE WILLINGNESS OF THE STARS TO EXPOSE SWEATER PUPPIES, AND THE EASY BLOODSHED PUTS THIS CLEARLY INTO EXPLOITATION TERRITORY, AND WHEN THE TWO ESCAPE -- SHACKLED AT THE WRIST -- THIS SUDDENLY BECOMES A VIOLENT REMAKE OF 1958'S **THE DEFIANT ONES!** YAY!

GRIER'S IMPOVERISHED HOOKER CONSTANTLY BICKERS WITH MARKOV'S REVOLUTIONARY RICH GIRL, AND CHAINED TOGETHER THE TWO MAKE THEIR WAY THROUGH A DANGEROUS JUNGLE WITH A PACK OF DOGS HOT ON THEIR HEELS. AND WHILE THIS WAS THE ROLE THAT CONVINCED GRIER TO TURN TO ACTING AS A SERIOUS CAREER (SHE WENT ON TO CULT STARDOM AND EVENTUAL POP-CULTURE ICON STATUS) MARKOV, AMID NO ACCLAIM, SADLY DROPPED OUT OF THE MOVIE BUSINESS IN THE MID-SEVENTIES. IT'S A SHAME, BECAUSE SHE WAS PRETTY FUCKIN' COOL.

IF ANYONE OF YOU KNOW MARGARET NOW, YOU CAN TELL HER I SAID SO.

—BOUGIE, 2006



MARGARET MARKOV

What makes a nice girl die in a place like this?

WOMEN IN CELLBLOCK

RAPE, RIOT & REVENGE!

7



WOMEN IN CELLBLOCK 7 (1973)

PRETTY AVERAGE WIP OLDIE THAT DOES HAVE IT'S FINER POINTS -- SUCH AS SOME REALLY AMAZING CAR CHASE SCENES WHERE DUDES ARE DRIVING AT BREAKNECK SPEEDS THROUGH EUROPEAN BACK ALLEYS, CAVITY SEARCHES, PISSED OFF N' PROTESTING INMATES WHO GET HOSED DOWN BY THE GUARDS, AND DIALOGUE LIKE "TELL THAT BITCH SHE OWES ME A PILE OF DOPE. AND I BETTER GET IT, OR I'LL CUT HER TITS OFF." STARRING SWEDISH HOTTIE ANITA STRINDBERG.

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FUCKING DEAD YET!!

Ryan Pequin
Reviews:

ESCAPE FROM

Hell Hole

I'll be honest, before I met Robin Bougie, I hadn't watched all that many cheesy, low-budget movies about women in prison.



I was a "WIP" virgin. Robin, however, took it upon himself to deflower me. I agreed to review a movie called "Escape from Hell Hole" for Cinema Sewer.



"Hell Hole," an Indonesian film directed by Maman Fimransyah, centers around a young girl named Indriati and her misadventures with a hairy, sweaty pimp named "Uncle M.G."



M.G. makes his business in offering his employees a choice: either give up their virginity to him and work as a prostitute in the free world, or rot in his rock-quarry-slash jail-house forever.



Predictably, Indriati refuses creepy ol' Uncle's advances, and is locked away with the rest of the unco-operative women.



Throughout the rest of the film, Uncle M.G. doggedly tries to acquire Indriati's V-card...



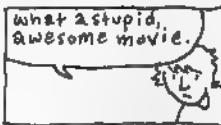
Indri befriends Helga, an ex-wife of M.G.'s who is allowed to roam free in the prison...



The women stage an absolutely awesome revolt in the rock quarry...



And, not to spoil it, but a man's tongue is bitten out!



OBSOLETE CRUSH OF THE ISSUE:

"JANET"



WITH HER ADORABLE TATUM ONEIL HAIR CUT AND HEART-SHAPED PUBE CUT, "JANET" (PROBABLY NOT HER REAL NAME) APPEARED IN A PULP MAGAZINE FOR MEN CALLED TRUE BACK IN APRIL 1976. I'VE NEVER FOUND HER IN ANOTHER NUDE LAYOUT OR A PORN FILM -- BUT I WON'T STOP LOOKING. NEVER, YOU HEAR ME?

ACCORDING TO THE PATTERN IN HER LAYOUT, "SHE'S SHY, LOVES AGGRESSIVE MEN, LIVES IN ATLANTA, AND WORKS AS A TRAVEL WRITER FOR YOUTH ORIENTATED FASHION MAGAZINES. BE STILL, MY BEATING HEART! ♡ ♡ ♡



CHERYL DUNY'S STRANGER INSIDE (2001) WAS TOUTED AS A "REALISTIC PORTRAYAL OF LIFE INSIDE A WOMEN'S PRISON AND ALLOWS FOR A DECENT DISPLAY OF ILLICIT DRUGS, VIOLENCE, RACIAL TENSIONS, OFFICER CORRUPTION, AND WOMEN-HAVING-SEX-WITH-WOMEN. THIS LACKS A LOT



YOU CAN GO BACK TO THE ASSHOLE YOU CRAWLED OUT OF



OF WHAT MADE THE 1970'S FEMALE PRISON MOVIES SO GRITTY N' SLEAZY, BUT WHAT IS SO COOL IS THAT THIS IS ONE OF THE FEW W.I.P FILMS TO TELL THE STORY FROM A BLACK FEMALE PERSPECTIVE -- WHICH IS APT, SEEING AS MOST WOMEN IN USA JAILS ARE BLACK.

WOMEN'S PRISON MASSACRE (1983)

OH ME OH MY, THAT LORD OF NASTINESS BRUNO MATTEI STRIKES AGAIN, AND THIS IS ONE OF MY FAVOURITE ALL TIME FEMALE PRISON FILMS! THIS BAD-GIRL STARS LAURA "EMMANUELLE" GEMSER, FEATURES ALL OUT BRAWLS WITH SWITCHBLADES, GRUNGY PRISON SEX, SICKENING OVER THE TOP VIOLENCE, KUNG-FU SOUND FX, THROAT BITING,

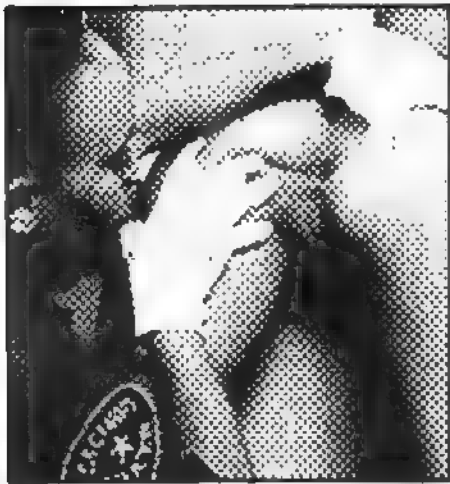
"I'LL BITE YOUR NIPPLES OFF!!"



BITTER VENGEANCE HOSTAGE TAKINGS, A DEADLY GAME OF RUSSIAN ROULETTE, MEGA AMOUNTS OF EXPOSED TITTIES, AND A FEMALE INMATE PUTTING A RAZORBLADE CONTRAPTION IN HER PUSS SO THAT A RAPIST SLICES HIS PENIS IN HALF WHEN HE BANGS HER!

MOST OF THE GALS LOOK AS NASTY AND BALLS OUT SAVAGE AS YOU'D EXPECT (GIVEN THE STATE OF THE PRISON) AND IT MAKES THE MOVIE THAT MUCH BETTER FOR IT! THIS, MY FRIENDS, IS 100% CINEMA SEWER BLISS! BUY IT ON DVD TODAY!





GOT MY WHITE RUBBER GLOVES
AND MY WOODEN BATON
GONNA DILATE THE SHIT
AN' SEE WHAT'S GOIN' ONNNN

WHAT CHOO GOT HIDDEN?
WHICH HOLE IT BE IN?
IM GONNA PRY IT ALL OPEN
WIPE OFF THAT STUPID GRIN

I FIND A BAGGIE O' DRUGS
YOU WON'T BE GETTIN' MUGS
GOT A WEAPON IN THERE?
AMONGST THAT PUBIC HAIR?

YOU BE TOUGH ON THE STREETS
CAUGIN' MASS BEDLAM
BUT IN HERE YOU 'ANT SHIT
SO BEND OVER N' SPREAD 'EM

YOU THOUGHT YOU WUZ MEAN
THOUGHT YOU WUZ A SCRAPPER
THATLL ALL BE FORGOT
ONCE MY FIST IS IN YO' CRAPPER

"CANNY SEARCH" © - BOUGIE '05



THE CONCRETE JUNGLE

...a true prison story!

THE WIP GENRE SEEMED TO HAVE RUN AGROUND BY THE END OF THE 70'S, HOWEVER, A SECOND WAVE BEGAN IN THE EARLY 80'S, STARTING WITH 1982'S SURPRISINGLY ACCOMPLISHED **THE CONCRETE JUNGLE**, WHICH SOME HAVE CALLED "THE BEST BAD BITCHES BEHIND BARS MOVIE EVER MADE". ALTHOUGH MUCH TRASHIER 1980'S SUCCESSORS LIKE **CHAINED HEAT** AND **WOMEN'S PRISON MASSACRE** BURNED THE FLAME OF EXPLOITATION VERY BRIGHTLY INDEED, THIS CHUNKY WAD OF GIRL-POOP IS ONE OF THE MORE ENDEARING EXAMPLES OF CHICKS-IN-CAGES. A CRISP, VIVID DVD RELEASE IS AVAIL IN THE UK, BUT DOMESTICALLY WERE ALL SQUABBLING OVER THE FEW LONG OUT OF PRINT FADED VHS COPIES FLOATING AROUND.

YOUNG POUTY ELIZABETH (SOAP OPERA STAR TRACEY E. BERGMAN) IS A SKI BUNNY WHO GETS GUSTED AFTER HER BASTARD BOYFRIEND (PETER BROWN FROM **RAPE SQUAD** AND **FOXY BROWN**), STUFFS BAGS OF COKE INTO A SECRET COMPARTMENT IN HER SKIS. 7 MINUTES INTO THE FILM AND SHE'S IN A CELL MAKING THE NAIVE MISTAKE OF CALLING SOME NASTY SKAG MA'AM, WHO REPLIES: "YOU'RE IN PRISON NOW. THERES NO MA'AMS, IT'S JUST US BITCHES!"

OUR FRESH FISH GETS ON THE WRONG SIDE OF LOCAL QUEEN BEE BARBARA LUNA, AND ABUSE UPON ABUSE IS HEAPED UPON HER TENDER ASS. SHE'S Demeaned, FORCED TO SCRUB FILTHY TOILETS, AND HAS TO DEFEND HERSELF IN NUMEROUS CAT FIGHTS, ONE OF WHICH TAKES PLACE IN THE 'YARD' WHILE ALL THE MUD-SOAKED TOPLESS INMATES ARE BEING ROSED DOWN. POOR ELIZABETH IS ALSO THROWN INTO 'THE HOLE' A NUMBER OF TIMES, WHERE SHE FINDS HERSELF AT THE MERCY OF A GUARD WHO DRS GRINDING HIS PECKER INTO IMPRISONED RUSSY.

THAIL TO CONVICT NUDITY, A LESBIAN SEX SCENE, A HAIR-PULLING BRAWL IN THE LUNCHROOM, AN INSANE ELECTROCUTION SCENE, AND PLENTY OF TRASH TALK BY MEAN-ASS MOMMIES. THERE'S EVEN A GUEST SPOT BY THE CONSTANTLY RAPED CAMILE KEATON (**I SPIT ON YOUR GRAVE**) WHO SHOWS UP JUST LONG ENOUGH TO PLAY VICTIM IN A REPULSIVE RAPE SEQUENCE THAT VISUALLY JUXTAPOSES THE VIOLENCE OF CHILDBIRTH WITH THE HORROR OF FORCED SEX. I WAS ALSO GLEEFULLY CRINGING AT THE SCENE WHERE A PRISONER REFUSES TO BUMP UGLIES AND HAS A PAIR OF DIRTY USED UNDIES STUFFED IN HER MOUTH BEFORE HAVING HER GUT USED AS A PUNCHING BAG BY A PAIR OF OVERTLY CRUEL DRUG-ADDICTED CELLMATES.

YUP, IT'S A FUCKIN' CLASSIC DIRECTED BY TOM DESIMONE WHO WAS BEST KNOWN FOR **HELL NIGHT** AND THE INFAMOUS 3-D GAY PORN **HEAVY EQUIPMENT**.

-BOUGIE

CINEMA SEWER



BOOK REVIEWS

PULP PRISONS BOUBIE '06

IN THE CONSERVATIVE '50S IT WAS HARD FOR LESBIANS TO FIND ANY MENTION OF THEMSELVES, LET ALONE ANYTHING REMOTELY POSITIVE. ALL THAT CHANGED WITH THE ADVENT OF THE LESBIAN PULP NOVEL. WITH THEIR GORGEOUS, RACY COVER ART AND LURID STORYLINES, SOMETIMES SET IN WOMEN'S PRISONS, LESBO PULP BECAME AN OASIS IN A VAST SEA OF UPTIGHT HOMOPHOBIA FOR MANY LESBIANS. IMAGINE THE NEW FOUND SENSE OF ACCEPTANCE AS RUG-MUNCHERS COULD FOR THE FIRST TIME READ ABOUT OTHERS LIKE THEMSELVES THAT ENJOYED BUMPIN' UGLIES WITH FELLOW CHICKS.

PULP NOVELS WERE MEANT TO BE READ AND QUICKLY DISCARDED, BUT MANY DYKES PASSED THESE BOOKS FROM PERSON TO PERSON, CHERISHING AND HOLDING THEM IN HIGH REGARD. MODERN DAY FEMALE HOMOSEXUALS HAVE A RENEWED INTEREST IN PULPS FROM THIS ERA, DRIVING THE PRICES UP DURING AUCTIONS ON EBAY, AND TOTALLY SCOOPING MY ASS ON MANY OF THESE RARE WIP PULP TITLES WHICH HAVE NOW BECOME COLLECTOR ITEMS.

ONE SUCH COLLECTORS ITEM IS REED MARR'S 1957 PULP WOMEN WITHOUT MEN (GOLD METAL BOOKS), BUT IN THIS CASE I WAS THE ONE DOING THE FUCKIN' SCOOPING. WOOT! BETTER

LUCK NEXT MY LESBIAN HOMEBOYS! I AM THE EBAY KING. WHEEEE- HA-HA- HA! YOU GOTTA GET UP PRETTY EARLY IN THE A.M. IFFIN' YOU WANNA BALL WITH ME!

"THE UGLY AND THE BEAUTIFUL, THE DEPRAVED AND THE INNOCENT, THE DANGEROUS AND THE FRIGHTENED," READS THE BACK COVER BLURB. "THEY SHUFFLED THROUGH THE DAYS IN BAGGY, GREY COTTON-- THE WOMEN WHO SOCIETY HAD IMPRISONED IN KENNETANK PENITENTIARY."

"KENNETANK, WHERE EVIL FLOURISHED AND FEAR RULED, AND EVEN THE WARDEN WAS HELPLESS TO STOP IT. FOR BEHIND ITS WALLS THE HABITUAL THEIF CALLED "THE QUEEN" REIGNED-- HER WEAPONS TERROR AND COERCION, TWISTED LOVES AND PASSIONATE HATES.

"SOON SHE WOULD HAVE A NEW COURTIER--OR ENEMY. MARY HOLLOWAY WAS COMING TO KENNETANK, AND THE PRISON BUZZED EXCITEDLY AT THE NEWS. FOR MARY WAS A CELEBRITY-- THE BEAUTIFUL STAR ATTRACTION OF THE RECENT VIKING TRIALS. KENNETANK WAS WAITING FOR HER, AND SO WAS THE QUEEN-- THE GREY GROSS SPIDER WEAVING A WEB THAT COULD IMPRISON MARY MORE DEGRADINGLY THAN ANY CELL IN THE WORLD!"



WOMEN CAGED LIKE ANIMALS...

OK OK, SO MAYBE THE RAUNCHY QUEEN WHO'S "CRUELTY AND LUST TRAPS HER FELLOW HAPLESS INMATES" WASN'T EXACTLY THE MOST POSITIVE A LESBIAN PERSONAGE HAD BE PORTRAYED UNDER, BUT THIS TOUGH-AS-NAILS SISTER IS A REALLY FUCKING ENTERTAINING CHARACTER NONE THELESS.

SHE HOLDS THE ENTIRE PRISON IN HER GRASP UNTIL SUPERSTAR MARY SHOWS UP TO TAKE THE CROWN AND CONTROL OF THE PRISON-- WITH GENTLER HANDS (AND LIPS-- ROWR!). BUT SUGAR SWEET CAN'T POSSIBLY LAST IN A SAVAGE PLACE "WHERE WOMEN ARE CAGED LIKE ANIMALS AND BECOME AS BEASTS" AND BEFORE THE END, MARY TRANSFORMS INTO THE POWER-CORRUPTED TYRANT SHE TOPPLED. IT'S READING ABOUT WHAT CAUSES HER TO TURN FROM NAIVE TO JADED THAT PROVIDES THE THRILLS HERE, AND I LOVE A TALE THAT ISN'T AFRAID TO SPIT IN MY EYE TO REMIND ME THAT SOMETIMES THE WORLD IS INDEED AN AWFUL PLACE.

ALSO WITH A DEPRESSING SLANT IS NEDRA TYRE'S **REFORMATORY GIRLS** (AKA "HALL OF DEATH"), WHICH HAS THE SETTING OF A STATE INSTITUTION FOR DELINQUENT DAMSELS. "THE READER HAS NEVER, AND WILL NEVER ENTER THE DOOR OF SUCH A DREADFUL EDIFICE AS PORTRAYED IN THE BOOK" WROTE REVIEWER WILLIAM GREGSON NOT LONG AFTER THE BOOK WAS RELEASED IN 1960. SHE GOES ON TO PRAISE TYRE'S SKILL IN "EVOKING THAT SMELL OF MASS FEMALE, THE MASS FEAR IN THIS HOUSE OF DETENTION, WHICH WILL LINGER LONG AFTER THE LAST PAGE IS TURNED".

UNFORTUNATELY, I DON'T THINK I SMELLED ANY LINGERING FEMALE SMELLS LIKE LILLIAN DID. THIS ONE IS DIFFERENT THAN ANY OF THE OTHER WIP PULPS I'VE READ, IN THAT IT TELLS THE STORY FROM THE P.O.V. OF ONE OF THE GUARDS RATHER THAN ONE OF THE INMATES.



FROM THE BACK COVER OF NEDRA TYRE'S: "REFORMATORY GIRLS"

THIS IS THE 1ST PERSON ACCOUNT OF "MISS MICHEALS", DETAILING HER HORRIFIC TRAVALS BEHIND THE WALLS OF THE REFORMATORY -- AN ANXIETY-PACKED EXPERIENCE DUE TO HER FELLOW MATRONS: THE "TALL, COMMANDING AND CRISP" MRS SPINKS (WHO IS FOND OF SCREAMING "WE ARE HERE TO PUNISH THEM!") THE ENORMOUS MRS GRINDLEY, THE "IMMACULATE" MISS LYNCH, AND MISS PIERCE -- "WHO SEEMED PERPETUALLY TO SWEAT, EVEN IN THE DEAD OF WINTER."

"WE EARNED OUR LIVING FROM THE SUFFERING OF DEFENCELESS GIRLS, AND WE WERE PART OF A PLOT TO PUNISH WHEN WE SHOULD HAVE BEEN TRYING TO HELP" MISS MICHEALS LAMENTED IN HER OVERLY SANCTIMONIOUS WAY. THE GIRLS IN THE REFORMATORY, AGED 14 TO 17, ALL FROM "BROKEN HOMES", AND FOR THE MOST PART INCARCERATED FOR THE SERIOUS CRIME OF "BEING PROMISCUOUS" (IT SURE WAS A DIFFERENT TIME) ARE PORTRAYED AS INNOCENT VICTIMS -- AND VERY REPENTANT. I'M TALKING INNOCENT TO THE POINT OF SAINTHOOD. MEANING: NO SENSATIONAL TENDER-TEEN-LESBO-RUTTING.

IN FACT THE WHOLE THING READS WAY MORE LIKE **DEAD POET'S SOCIETY**, THAN **CAGED HEAT**, WHICH IS ALL FINE AND GOOD, BUT IT SURE LEFT MY EXPLOITATION TOOTH PRETTY MUCH UNQUENCHED. THAT'S NOT TO SAY IT'S NOT ONE OF THE BETTER WRITTEN BOOKS REVIEWED HERE, BUT THE FACT THAT IT IS SET IN A REFORMATORY FOR GIRLS IS TOTALLY SECONDARY TO THE PLOT. I MEAN, 'BLAH', LET'S JUST SAY I WAS IN THE MOOD FOR SOMETHING ELSE.

I FOUND THAT "SOMETHING ELSE" IN THE FORM OF TWO OTHER PULP PRISON BOOKS, **FEMALE CONVICT** AND **PRISON GIRL** -- REVIEWED WITH THE EXCELLENT ILLUSTRATIVE HELP OF MY PALS PHIL B. AND PRICILLA EQUIS ON THE FOLLOWING 3 PAGES! ENJOY!

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A CINEMA SEWER BOOK REVIEW:

WENZELL BROWN
PYRAMID BOOKS

PRISON GIRL 1958

THE BACK COVER BLURB READS: "LINDA WAS NOT YET EIGHTEEN, YET THIS WAS HER LIFE: THE METALLIC CLANG OF A CELL DOOR. EVEN WHEN SHE SLEPT THE GRAY LIFE OF PRISON CREEPT AROUND HER, AND SHE HEARD THE HARSH VOICE OF A LADY-LOVER:"

LINDA HAD BEEN CONVICTED OF NO CRIME YET THIS WAS HER LIFE - THIS WAS:

PRISON

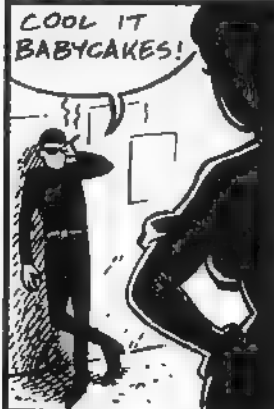


OH SWEET MOTHER OF DIRTY PAPER-BACKS, THIS TAWDRY PAGE-TURNER BROUGHT THE NOISE IN MORE WAYS THAN EXPECTED. THIS IS THE CLASSIC GOOD-GIRL-GONE-BAD STORY, BUT THIS TIME IT'S THANKS TO HER JUNKIE BOYFRIEND WHO BUSTS OUT THE HIPSTER LINGO:

BUT THERES SO MUCH MORE... WE'VE GOT THE ANGELIC PAROLE OFFICER, THE VIOLENT QUEEN BEE WHO RUNS THE PRISON WITH AN IRON FIST, AND THE GOOD GIRL'S SASSY-ASS NEMESIS...



COOL IT BABYCAKES!



ADD TO THAT THE PREREQUISITE LUNCHROOM BRAWL, A JAILBREAK, PLENTY O' LESBIAN UNDERTONES AND YOU'RE IN TRASHY PAPERBACK HEAVEN. THIS BOOK REALLY IS THE BEST OF BOTH WORLDS - ALL THE TEENAGE GUM-CHewing THRILLS OF A JUICY JD PULP AND ALL THE NIGHTMARISH TITILLATION OF THE BEST W.P. MOVIES.



REVIEW: ROBIN BOUGIE ART: PHIL B '06

"FEMALE CONVICT"

"PYRAMID
BOOKS
1934"

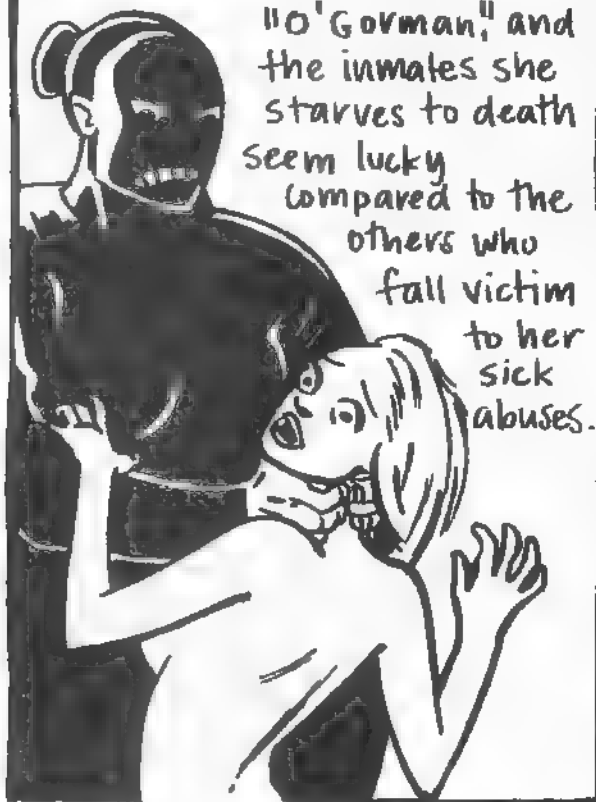
In this supposed "true" story, a girl from the wrong side of the tracks, named Eleanor Brown, steals a coat and lands her pretty ass in an 18 month stint in a vermin infested state-run pen.



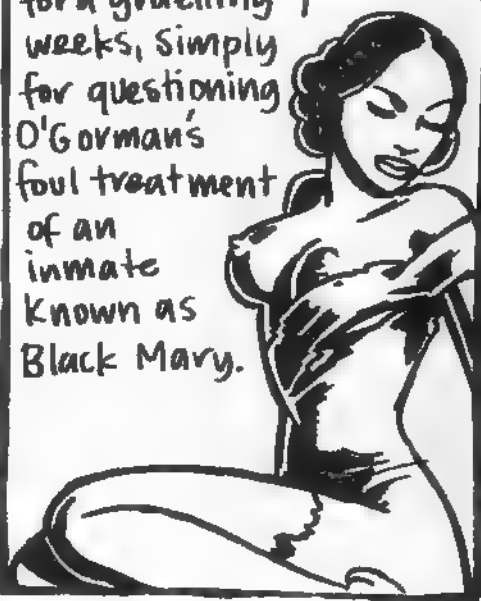
As the cover blurb screams: "THE MATRONS WIELDED WHIPS AND THE CROWDED QUARTERS ENCOURAGED UNNATURAL YEARNINGS!"



the whip-wielding matron in question is a vile beast simply named "O'Gorman," and the inmates she starves to death seem lucky compared to the others who fall victim to her sick abuses.



Christmas and New Years pass unnoticed by young Eleanor, locked up in solitary confinement for a grueling 7 weeks, simply for questioning O'Gorman's foul treatment of an inmate known as Black Mary.



eventually, our hero makes an escape attempt, with the help of a mysterious powerful lesbian named "The Shadow," famous for smuggling booze and cigarettes in and man-starved girls out for liaisons with their husbands or boyfriends.

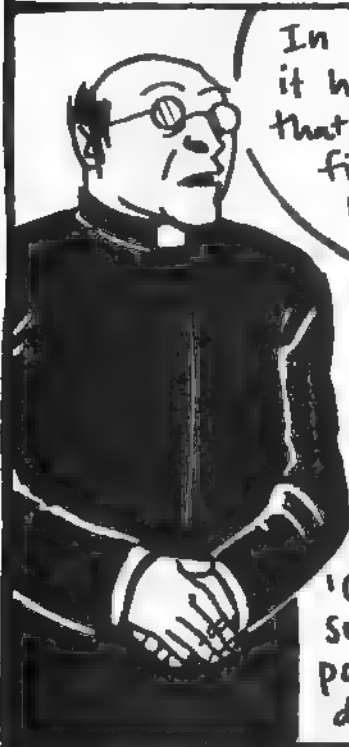


But finally it falls on Eleanor herself to dig deep and find the strength and wits she needs to break free from this vicious hellhole.

Upon gaining her freedom, she is "weak as a cat," but unbroken.



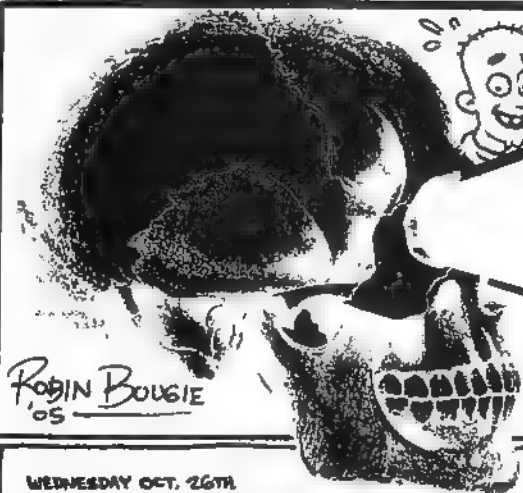
Author V.G. Burns explains his book as such:



In this true story of a woman's ordeal it has been necessary to include material that may shock you. Most of us may fight against the truths revealed here. We may prefer to believe such barbarities do not exist.

an unlikely author for this sensational tale of caged insanity, Vincent Godfrey Burns, aka Bobby Burns (1943-1970) was a congregational minister and beloved radio performer, as well as author of 'Out of These Chains'. 'Female Convict' sold more than a million copies in paperback, and was reprinted over a dozen times.

Review by Robin Bougie, Art by priscilla equis ©2006



ROBIN BOUGIE
05

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CINEMUERTE

F I L M F E S T I V A L

OCTOBER 26-31 | 2005

WEDNESDAY OCT. 26TH

PRIOR TO THE BEGINNING OF THE FEST, ORGANISER KIER LA JANSEE ANNOUNCED THAT THIS WOULD BE HER LAST. 7 YEARS OF ANNUALLY SCREENING BEARING CELLOID HORROR AND SCANDALOUS FILM EXPLOITATION IS A PRETTY GOOD RUN, AND I SURE HOPE THAT SHE EITHER CHANGES HER MIND (UNLIKELY) OR SOMEONE ELSE PICKS UP THE MANTLE AND CARRIES ON. SHE'S LEFT QUITE A LEGACY OF COOL AND SOME BIG SHOES TO FILL, SO DON'T LOOK AT ME. I'M DOWN FOR BEING A VOLUNTEER, BUT THE LEGENDARY VANCOUVERITE APATHY CONCERNING EVENTS SUCH AS THESE IS FAR TOO DAUNTING FOR ME TO TAKE SUCH A PLUNGE.

AS THINGS GOT UNDERWAY WITH THE OPENING FILM, I SET UP MY WEEK-LONG CAMP IN THE LOBBY WITH MY TABLE FULL OF T-SHIRTS, CALENDARS, AND CINEMA SEWERS. CALVAIRE (BELGIUM 2004) WAS FUCKING AMAZING. MAYBE ONE OF THE BEST GALA OPENING NIGHT PRESENTATIONS IN CINEMUERTE HISTORY. THE UNRESENTING PIG SQUEALING (SCREAMING MIGHT BE A BETTER DESCRIPTION) SODOMY, AND INBRED INSEANITY ON DISPLAY MAKES ME PITY THOSE OF YOU WHO MISSED IT. THINK OF A CROSS BETWEEN IRREVERSIBLE, DELIVERANCE, AND TEXAS CHAINSAW MASSACRE, AND YOU'LL HAVE AN IDEA OF WHAT THIS WAS. FIRST THE DIRECTOR FABRICE DU WELZ IS SOMEONE WHO WE WILL CERTAINLY BE HEARING FROM IN THE FUTURE. ALSO HOORAY FOR ALL THE FREE BEER AND THE AFTER PARTY. HOORAY!

THURSDAY OCT. 27TH

AFTER SEEING THE MIND-BENDINGLY AMAZING SCHOOL OF THE HOLY BEAST (JAPAN 1974), PERHAPS THE BEST NURSPLATATION FILM OF ALL TIME (WHICH I HAD ALWAYS WANTED TO SEE ON THE BIG SCREEN AFTER MANY DVD VIEWINGS, BUT ASSUMED I WOULD NEVER GET TO) MYSELF, DANIELLE, MARKO, AND MELINDA TROTTED OVER TO BOSMAN'S SIDEBAR WHERE WILEY WIGGINS (STAR OF WAKING LIFE AND DAZED AND CONFUSED) HAD ALREADY DOVE INTO A HEAD START ON THE FESTIVITIES, AND WAS DRINKING HIMSELF INTO A STATE OF GRACE. THE THEATER ACROSS THE STREET WAS PACKED WITH DORKS THERE TO ACTIVELY PARTICIPATE IN THE BUFFY SING-A-LONG, WHICH SOUNDED TO US LIKE A WHOLE LOT OF LAME.

WE MUST HAVE BEEN PRETTY OUT OF IT, BECAUSE BEFORE LONG THE CONCEPT OF ME ASS-FUCKING MELINDA'S ABORTED FOETUS AFTER SHE HAD CARAMELISED IT LIKE A CANDIED APPLE WAS ENDLESSLY HILARIOUS TO ALL OF US. (I'M GOING BACK OVER MY NOTES JUST TO MAKE SURE I'M NOT GETTING ANY OF THAT WRONG, AND ASTONISHINGLY, THAT IS WORD FOR WORD WHAT I HAVE DOWN.) PRETTY SOON MARKO WAS TELLING US ABOUT THE TIME SHE RAN AROUND NAKED IN A THEATER THINKING SHE WAS LUCY LUI

BEFORE BARFING EVERYWHERE, I WAS DESCRIBING THE GORY COMPLICATIONS OF MY VASECTOMY, AND IT JUST GOT WONDROUSLY OUT OF HAND FROM THERE.

LITTLE DID WE KNOW THAT WHILE WE WERE GLEEFULLY GROSSING EACH OTHER OUT, SOME FUCKING PSEUDO-PUNK MORON DOUCHE BAG (WHO HAPPENED TO HAVE A FILM IN THE BLOODSHOTS SHORT FILM SHOW) CAME TO THE BUFFY SING-A-LONG, SNUGGLED IN WINE, GOT WASTED, JUMPED UP ON THE SEATS, WAS UN CEREMONIOUSLY EJECTED FROM THE THEATER, AND THEN THREW A SNAPPLE BOTTLE THROUGH THE WINDOW. WHAT A CUNT! AND IT WENT THROUGH THE GLASS RIGHT WHERE I WOULD HAVE BEEN STANDING SELLING T-SHIRTS IF I HADN'T BEEN ACROSS THE STREET AT BOSMAN'S GETTING DRUNK.

FUCK YOU, YOU STUPID HAG! YOU'RE GOING TO FUCKING PAY FOR THAT WINDOW! (SHE WAS IDIOTIC ENOUGH TO LEAVE HER PHONE NUMBER AND EMAIL BEHIND ALONG WITH HER REGISTRATION FOR BLOODSHOTS).

FRIDAY OCT 28TH

TONIGHT WAS JOHN CARPENTER'S THE THING, AND MY MY — IS IT EVER HARD TO GET A CHANCE TO SEE THAT ON THE BIG SCREEN. TURNS OUT EVEN UNIVERSAL ONLY HAS ONE SCRATCHED UP PRINT AVAILABLE FOR RENT, SO SEEING A VERY DECENT PRINT OF IT TONIGHT FOR THE MIDNIGHT SHOW WAS LOVELY. DISAPPOINTINGLY, ONLY ABOUT 60 OR 70 PEOPLE SHOWED UP TO BASK IN IT'S GLORY. BAW. IT WAS BLENDED ANYHOW. WATCHING THIS MOVIE IS LIKE HANGING OUT WITH AN OLD AND VERY GOOD FRIEND.

ALSO SCREENING WAS BLOODSHOTS, A COLLECTION OF SHORTS WHERE FILMMAKERS ONLY HAVE 48 HOURS TO MAKE A 6 MINUTE HORROR FILM, AND THEN THE AUDIENCE AND SOME CELEB JUDGES VOTE. OF COURSE IT WAS A PACKED HOUSE FULL OF THE FILMMAKERS, AND THEIR FRIENDS AND FAMILY JUST LIKE IT WAS LAST YEAR, AND JUST LIKE LAST YEAR NOT ONE PERSON EVEN LOOKED AT THE MERCH TABLE I WAS TENDING. IN MY OPINION, THESE PEOPLE CARE NOTHING ABOUT THE FEST ITSELF, JUST THEMSELVES — AND BASKING IN THEIR OWN TINY SLICE OF GLORY.

YOU KNOW IF MY SHORT FILM WAS IN A FEST, I THINK I'D WANT A SOUVENIR — LIKE FOR INSTANCE A PROGRAM, A POSTER, OR A SHIRT OR SOMETHING. I THINK I MIGHT ALSO PAUSE FROM CONCENTRATING ON MY OWN FEVERED EGO FOR THREE SECONDS AND TAKE STOCK OF MY FUCKING SURROUNDINGS. HONESTLY, TWO DIRECTORS/ACTORS EVEN CAME UP TO ME IN THE LOBBY WHILE OBVIOUSLY 'WHEELING AND DEALING' ON THEIR CELLPHONES AND WAITING FOR THEIR FILM TO COME ON, AND HAD THE GALL TO ASK ME WHAT CINEMUERTE WAS. I WAS VERY POLITE, KNOWING THAT I COULD COME HOME, WRITE THIS, AND RAGE A LITTLE.

OH, AND THE WINDOW-BREAKING DOUCHE-BAG FROM LAST NIGHT CALLED THE THEATER AND APOLOGISED, OFFERING TO PAY THE DAMAGES. YEAH, WE'LL SEE IF THAT HAPPENS.

SATURDAY OCT. 29TH

DURING THE SCREENING OF *THE ETERNAL PRESENT* (CANADA 2004) SINISTER SAM, DANIELLE, KELLY AND I WENT TO THE TEMPELTON CAFE ON GRANVILLE TO FEED OUR VOLUNTEER FACES. THEY HAVE TABLE MOUNTED JUKEBOXES AND KELLY DECIDED TO PRETEND HE WAS DOING KARAOKE BY SINGING INTO HIS BUTTER KNIFE — MUCH TO OUR AMUSEMENT. I CAN'T QUITE REMEMBER IF IT WAS HIS RENDITION OF "ROCKY ROLLER" OR "PARADISE BY THE DASHBOARD LIGHT" THAT HAD ME LAUGHING SO HARD I WAS CHOKING BACK TEARS, BUT EITHER WAY IT WAS AWESOME. ALSO AWESOME WAS MY CHOCOLATE-ORANGE MILKSHAKE — MAYBE ONE OF THE BEST SHAKES I'VE EVER HAD.

THERE WAS SOME CONCERN THAT ANIMAL RIGHTS ACTIVISTS WOULD PICKET OR THROW RED PAINT AT THE SCREEN DURING *CASUISTRY: THE ART OF KILLING A CAT* (CANADA 2004). BUT THE WORRY WAS FOR NOTHING. BAGS WERE CHECKED IN VAN AND NO ONE BOTHERED TO GET VISIBLY UPSET BY THE DOCUMENTARY ABOUT THE TRO OF INFAMOUS CAT TORTURERS THAT MADE HEADLINES AFTER THEY FILMED THEMSELVES VISCIOUSLY MUTILATING AND SMUFFING A CAT. THIS WAS MY LEAST FAVORITE FILM OF THE FEST, NOT REALLY BECAUSE OF MORAL REASONS SO MUCH AS I THOUGHT IT WAS A POORLY MADE FILM ABOUT PEOPLE (THE KILLERS, THE COPS, AND THE ANIMAL RIGHTS ACTIVISTS AS WELL) THAT I THOUGHT WERE ALL A BUNCH OF FUCKING IDIOTS. I DIDN'T CARE WHAT ANY OF THESE PEOPLE HAD TO SAY, AND I FOUND THE IDEA THAT THE DEFENDANTS AND THE FILMMAKERS PUT FORTH OF THE KILLING BEING DONE AS "ART" BEING THE LAMEST AFTER-THE-FACT EXCUSE FOR BEING A FUCK-TARD MAGNABLE.

"HEY, WHY DID YOU JUST VISCIOUSLY RAPE MY GIRLFRIEND AND THEN NAIL MY BALLS TO THE FLOOR BEFORE KICKING ALL MY TEETH IN??"

"SHUT UP! DON'T YOU APPRECIATE ART WHEN YOU SEE IT?"

WHAT A SHITTY MOVIE...

AFTER THAT WAS THE ALL-NIGHTER WITH A WONDERFUL LINE UP OF *CLASS OF 1984* (1983), *CREEP* (2005), *VICE SQUAD* (1982), AND *DON'T BE AFRAID OF THE DARK* (1973) WHICH STARTED AT MIDNIGHT AND RAN UNTIL 8:30 AM WITH A BREAK FOR CEREAL IN BETWEEN (KEIR

LA PROVIDED IS DIFFERENT BRANDS!). THIS FOR ME WAS THE HIGHLIGHT OF THE FESTIVAL. THERE WAS SUCH A GREAT SLEEP-OVER VIBE AMONGST ALL THE EXCITED-YET-DROWSY THEATER PATRONS, AND GETTING TO SEE *CLASS OF 1984* ON THE BIG SCREEN WAS BEYOND RAD.

BUT HOW DO I EVEN BEGIN TO EXPLAIN HOW MUCH I LOVED GARY SHERMAN'S *VICE SQUAD*? I MEAN, THIS IS NOW ONE OF MY NEW FAVORITE FILMS OF THE 1980'S. WITH THEN ENTIRE MOVIE TAKING PLACE IN ONE NIGHT AS A FIRM VICE COP TRIES TO PROTECT A HOOKER-WITH-A-HEART-OF-GOLD NAMED "PRINCESS" FROM THE MOST EVIL PIMP IN CINEMA HISTORY (WINGS HAUSER AS "RAMROD"?). IT'S JUST A PERFECT CHEESEBALL EXPLOITATION FILM. THERE WILL BE A FULL LENGTH RETROSPECTIVE OF SHERMAN'S FILMS COMING UP IN THESE PAGES, AND FOR THIS I HAVE FESTIVAL PROGRAMMERS KIER-LA AND SINISTER SAM TO THANK A THOUSAND TIMES "THANK YOU", BECAUSE I DOUBT I WOULD HAVE EVER GIVEN THIS FILM A CHANCE ON MY OWN, AND THAT WOULD HAVE BEEN SUCH A SHAME. WILL SOMEONE PLEASE PUT THIS OUT ON DVD?? IT NEEDS TO BE DISCOVERED FOR THE UNDERRATED CLASSIC THAT IT IS.

SUNDAY OCT 30TH

I TOOK A DAY OFF THE FEST SINCE I ONLY SLEPT 3 HOURS LAST NIGHT AND I HAD ALL KINDS OF SHIT TO DO, INCLUDING PLAY FLOOR HOCKEY. I'LL HAVE YOU KNOW I WON BOTH MY GAMES IN NET, AND DAMN, DID THAT ROCK, OK, BACK FOR THE LAST DAY OF THE FEST TOMORROW.

MONDAY OCT 31ST.

ALL HALLOW'S EVE, AND THE LAST EVER FILM TO SCREEN WOULD BE *TROUBLE* (BELGIUM/FRANCE 2005). KIER-LA GAVE A VERY STIRRING FAREWELL SPEECH BEFORE THE FILM, THANKING ALL THE PEOPLE WHO HAD HELPED HER MAKE THIS FESTIVAL WHAT IT WAS OVER THE LAST 7 YEARS. SURPRISINGLY VERY FEW PEOPLE TURNED OUT IN COSTUME THIS YEAR, BUT IT WAS A GOOD MOVIE REGARDLESS, AND ONE THAT HAD A LOT OF PARALLELS TO CRONENBERG'S *DEAD RINGERS*, AS A MAN FINDS OUT HE HAS A LONG LOST IDENTICAL TWIN. A MYSTERY WITH PLENTY OF CREEPY SHIT AND AN ENDING I DIDN'T SEE COMING AT ALL MADE ME PRETTY HAPPY WITH THIS ONE.

FAREWELL CINEMUERTE. WE'VE HAD SOME GOOD TIMES OVER THE YEARS. I HOPE SOMEONE ELSE PICKS UP WHERE KIER-LA LEFT OFF AND CONTINUES WITH IT, BUT IN MY HEART AND AFTER WHAT I'VE SEEN IN TERMS OF ATTENDANCE FOR THIS FEST OVER THE YEARS, I HONESTLY DON'T THINK THIS CITY EVEN DESERVES IT.

POSTSCRIPT: JAN. 5th 2006

WELL, IT'S BEEN A FEW MONTHS SINCE I WROTE THIS FEST DIARY, AND THINGS HAVE A FUNNY WAY OF TURNING OUT. REMEMBER THE "PSEUDO PUNK DOUCHE BAG" WHO BROKE THE WINDOW? AS FATE WOULD HAVE IT, I ENDED UP BECOMING FRIENDS WITH THIS PERSON THROUGH A CHANCE ENCOUNTER ON THE INTERNET. SHE'S ACTUALLY A PRETTY NICE AND O.K. PERSON WHO IS FUN TO HANG OUT WITH, IS INTO A LOT OF THE SAME MOVIES AS I AM, AND SEEMS LIKE SHE'S EMBARRASSED FOR THAT NIGHT - WISHING IT NEVER HAPPENED.

I WAS, THIS VERY EVENING, COMPELLED TO REWRITE MY ENTRY FOR THAT NIGHT, DOWNPLAYING MY ANGER TOWARDS SOME ONE WHO AT THE TIME WAS A NAMELESS STRANGER, (IT'S ALWAYS EASIER TO TALK SHIT ABOUT A NAMELESS STRANGER.) BUT THEN I REALIZED THAT EVEN THOUGH PUBLISHING THIS DOCUMENT OF MY VITRIOL MIGHT NOT BE THE BEST THING FOR OUR FRIENDSHIP, IT WOULDN'T BE RIGHT TO PRETEND IT NEVER HAPPENED. IT WOULD SEEM FALSE TO CENSOR MY WORK IN THAT WAY.

-BOUGIE 86





I GOTTA
LEDDER
FOR DUH

CINEMA MAIL BAG SEWER

I MUST ADMIT THAT YOU LOST ME A BIT ON THE "DISCO DOLLS" INCIDENT. (ED: CINEMA SEWER #16) NOW, I'VE BEEN ON THE WARPATH AGAINST MILITANT FEMINISM FOR A LONG TIME (EVEN THE SOMEWHAT-LESS-THAN-MILITANT FORMS), AND I'M NOT SAVING THE FRIENDLY LESBIANS WHO COMPLAINED ABOUT THE 3-D SCENE IN QUESTION WEREN'T BEING TOTAL BLOW-HARDS... BUT DMIDTRUI'S ARGUMENT IS SO WRONG HEADED AND BADLY WORDED, IT COMES OFF AS UNINTENTIONALLY HILARIOUS. "THESE WOMEN ARE RELATING FANTASY AND REALITY"...

I THINK HE MEANS **CONFUSING** FANTASY WITH REALITY. WE ALL **RELATE** FANTASY AND REALITY; THAT'S HOW WE GET OFF ON IT. AND THERE IS NOTHING TO SAY THAT THESE WOMEN (WHO OBJECTED TO A SCENE OF A WOMAN BEING MURDERED VIA SOUP--COUGH--DURING THE ACT, FOLLOWED BY THE MURDERER CONTINUING TO PUMP HER CORPSE WHILST SHE WAS STILL FACE DOWN IN THE THICK AND CHUNKY) WERE **CONFUSING** FANTASY WITH REALITY. I'M FULLY AWARE I WAS JUST WATCHING LARRY FROM "NEWHART" **DEPICT** A REDNECK **BERATE** A BLACK FAMILY WITH THE WORST KIND OF RACIST BILE THROUGHOUT **FIGHT FOR YOUR LIFE**, IT'S STILL A SLEAZY PIECE OF SHIT.

YES, DMIDTRUI, I BELIEVE YOU ARE UNDER THE MISCONCEPTION THAT YOU HAVE THE RIGHT TO SHOOT A LOAD (SO TO SPEAK) OF RIGHTEOUS INDIGNATION IN SOMEONE'S FACE BECAUSE THEY OBJECT TO SOME ASPECT OF YOUR PRECIOUS PORN. IT'S ENTIRELY POSSIBLE THAT THESE WOMEN CAME IN EXPECTING SOME GOOD NATURED, UNSHAVEN, SEVENTIES PORN (YOU KNOW, THE KIND WITH BREEZY FIELDS AND FUZZY LIGHTING) AND WERE NOT EXPECTING TO SEE SOME **HARDCORE** ACT OF VIOLENCE. CHACON A SON GOUT. WOULDNT IT HAVE BEEN BETTER JUST TO REFUND THEIR MONEY AND LET IT GO AT THAT? IT HAPPENS. AND THE PEOPLE TRYING TO CHILL YOU OUT WERE "PASSIVE-AGGRESSIVE, FAKE-SMILING (OY) ZEALOTS"? ZEALOTS FOR WHAT? CENSORSHIP? BECAUSE THEY DIDN'T WANT AN INCIDENT IN A PUBLIC PLACE?

I MEAN, HOW PRECIOUS CAN YOU GET? NO ONE WAS STANDING IN ANYONE'S WAY FROM "ENJOYING RUDE, COERCIVE, INCESTUOUS, UNDERAGE DEPICTED (ANYONE ELSE PUT OFF BY THESE DESCRIPTIONS?) SEXUAL IMAGES." THEY WANTED TO LEAVE, NOT SHUT THE THEATRE DOWN. PLEASE, PLEASE, PLEASE PORN FOLKS... **MAKE A FUCKING DISTINCTION** BETWEEN SOMEONE OBJECTING TO SELF-EXPRESSION AND SOMEONE CENSORING IT. YOU COMPLETELY TRIVIALISE THE ARGUMENT, A DAMNED IMPORTANT ONE, OTHERWISE. YOUR BIASES LEAVE YOU JUST AS ADDLED-BRAINED AS THOSE LESBIANS. SELAH.

THAT BEING SAID, I ACKNOWLEDGE THAT I WASN'T ACTUALLY THERE, AND THAT THEY HAD NO RIGHT TO GET PHYSICALLY AGGRESSIVE DURING THE ARGUMENT (IF THAT CONFRONTATION WAS LEADING TO) I ALSO COMPLETELY AGREE WITH DMIDTRUI ABOUT THE LEVEL OF AGGRESSION AND ABUSE IN LESBIAN PORN. BAAAAAD HYPOCRISY THERE.

-JAMES LLOYD, VANCOUVER

BOUGIE!
CINEMA SEWER IS THE TITS! YOU'VE GIVEN ME HOPE FOR THE FUTURE OF FILM FANDOM. SHIT... JUST OWNING A COPY OF C.S. #16 MAKES ME PROUD TO CALL MYSELF A MOVIE NERD. THANKS.

-YUKI MINABA
SACRAMENTO



SO I CASUALLY LEFT THE NEW ISSUE AROUND THE APARTMENT LIKE A HARMLESS COPY OF HIGHLIGHTS MAGAZINE. MY AUNT AND MY 4 YEAR OLD COUSIN DECIDED TO DROP BY. THE KID FOUND THE MAG AND IS NOW FUCKING WARPED. MY AUNT IS PISSED, AND THANKSGIVING DINNER IS GOING TO BE AWKWARD. I MAY HAVE TO SIT BACK WITH A BAG OF ROAST CHICKEN CHIPS AND A DOZEN BY MYSELF THANKS TO YOUR SICK FUCKING MAG. I LOVE IT... I'M JUST AFRAID IT'S GONNA HAVE THE SAME EFFECT AS THE KID IN **THE CANDY SNATCHERS**. OH WELL, HE HAD TO LEARN EVENTUALLY. I JUST THANK CHRIST THAT HE DIDN'T FIND THE BODIL PIG FUCKING ISSUE. THAT WOULD HAVE RUINED CHRISTMAS. I GUESS ALL I HAVE TO SAY IS... I'M THANKFUL FOR SEWER... YOU SICK FUCK.

-BIG FAN, PHILIP BERNARD, TORONTO

I GOT THE PACKAGE AND HAVE ONLY READ PART OF CS #11 SO FAR, AND I'LL HAVE YOU KNOW THERE REALLY IS SUCH A THING AS SNUFF FILMS. THE WALGREENS ACROSS THE STREET SELLS THEM EVEN.

I GOT ONE FROM A FRIEND OF A FRIEND OF A GUY WHO TAPED ONE OVER **THE LITTLE RASCALS** AFTER BILL COSBY BOUGHT THE RIGHTS. I'M SURPRISED AUTHORITIES DIDN'T KNOW HE WAS ALWAYS KILLING OTHER STUDENTS SINCE ANYONE WITH HALF A BRAIN WOULD KNOW HE GOT THE IDEA FROM MESSAGES HIDDEN IN HIS PUNK ROCK RECORDS. HE WENT OUT WITH A GIRL WHO HAD TO GO TO THE HOSPITAL AFTER A FROZEN HOT DOG (MADE OUT OF HUMAN BAND-AIDED FINGERS) BROKE INSIDE OF HER. SHE ALSO ONCE HAD A DOG LICK PEANUT BUTTER OFF HER GENITALS THEN TURNED ON THE LIGHTS AND SAW THAT THERE WAS A SURPRISE PARTY FOR HER. THATS HOW WE FOUND OUT SHE REALLY HAD A PENIS AND WAS ONLY PRETENDING TO HAVE A VAGINA.

WE ALL WENT TO A HIGH SCHOOL WHERE THE PRINCIPAL WAS AN ESKIMO AND LIVED IN AN IGLOO AND TOOK ACID ONCE WITHOUT KNOWING IT. THE HIGH SCHOOL WHERE THE "JINGLE BELLS/BATMAN SHELLS" SONG COMES FROM. I WAS WATCHING THE SNUFF FILM WHILE STUFFING GERBILS UP INTO MYSELF IN THE MIDDLE OF A CANDLELIT PENTAGRAM AND SHOOTING HEROIN (I USED TO JUST SMOKE POT AND COULDN'T QUIT, SO I MOVED ONTO HARDER STUFF).

THEN I WENT OUT TO THE SUPERMARKET, THE ONE THAT PUTS WORMS IN THEIR FRUIT, AND GOT CHLOROFORMED THERE AND WOKE UP IN A BATHTUB FULL OF KE AND A NOTE TELLING ME ONE OF MY LUNGS WAS TAKEN OUT. THIS IS STILL A BETTER FATE THAN ALL THE PEOPLE I KNOW SOLD INTO SLAVERY, OR WORSE -- THE ONES WHO WERE EATEN BY CANNIBALS. THE ONES WHO ESCAPED ARE NOW STRANDED ON DESERT ISLANDS THE SIZE OF MY ROOM. I LEFT THE BUILDING AND A UFO SIMILAR IN STRUCTURE TO A CAR BEAMED ME UP AND ALIENS WHO LOOKED LIKE ME ONLY GREEN AND SPOKE A LANGUAGE SIMILAR TO ENGLISH GAVE ME AN ANAL PROBE.

AFTER THAT I HAD SOME FOOD AT A CHINESE RESTURANT THAT KIDNAPS STRAY DOGS AND CATS AND SELLS THEM AS CHICKEN TO UNWITTING CUSTOMERS. AFTER 30 YEARS OF THIS AT THE SAME PLACE NOBODY HAS FOUND OUT YET. THEY ALSO WIPE THEIR ASSES WITH THEIR HANDS. ALL THIS MADE ME REALIZE THAT NONE OF IT WOULD HAVE HAPPENED IF ONLY I BELIEVED IN GOD.

- SAM HENDERSON, NEW YORK.

THE FINEST IN XXX

ADULT

NEW PROGRAM EVERY TUES

FILMS

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ROBIN - THOUGHT YOU WOULD APPRICIATE THIS REALLY OLD NEWSPAPER AD I FOUND FOR A LOCAL PORN THEATER. KEEP UP THE GREAT WORK.

-ANON, VANCOUVER



DEAR ROBIN
FOUND THE LATEST ISSUE AT THE SUNSET STRIP TOWER RECORDS IN HOLLYWOOD, AND IT'S JUST AS GOOD AS THE PREVIOUS ISSUE. THANK YOU SO MUCH FOR MAKING THIS RESOURCE AVAILABLE; IT IS INVALUABLE TO MY RESEARCH ON VIOLENT CINEMA IN THE 20TH CENTURY, A BOOK OF WHICH MAY OR NOT BE PUBLISHED IN 2007 OR SO. CINEMA SEWER IS, IN FACT, THE CLOSEST THING TO EARLY ISSUES OF PSYCHOTRONIC (WHEN WELDON WAS DOING IT HAND WRITTEN, OUT OF HIS NYC APT IN THE EARLY '80S) THAT I'VE SEEN.

APPRECIATIVELY, DAVID COTNER

WRITE TO ME !!! IT'S MY ONLY FUCKING PAYMENT!! (ADDRESS ON THE INSIDE COVER)

CINEMA SEWER

